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THE  
FINE ARTS

QUARTERLY REVIEW.

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VOL. I.

MAY—OCTOBER, 1863.

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"The Fine Arts have so important an influence upon the development of the mind and the feeling of a people, and are so generally taken as the type of the degree and character of that development, that it is on the fragments of works of art, come down to us from bygone nations, that we are wont to form an estimate of the state of their civilization, manners, customs, and religion."—*The Prince Consort's Speeches*, p. 115.

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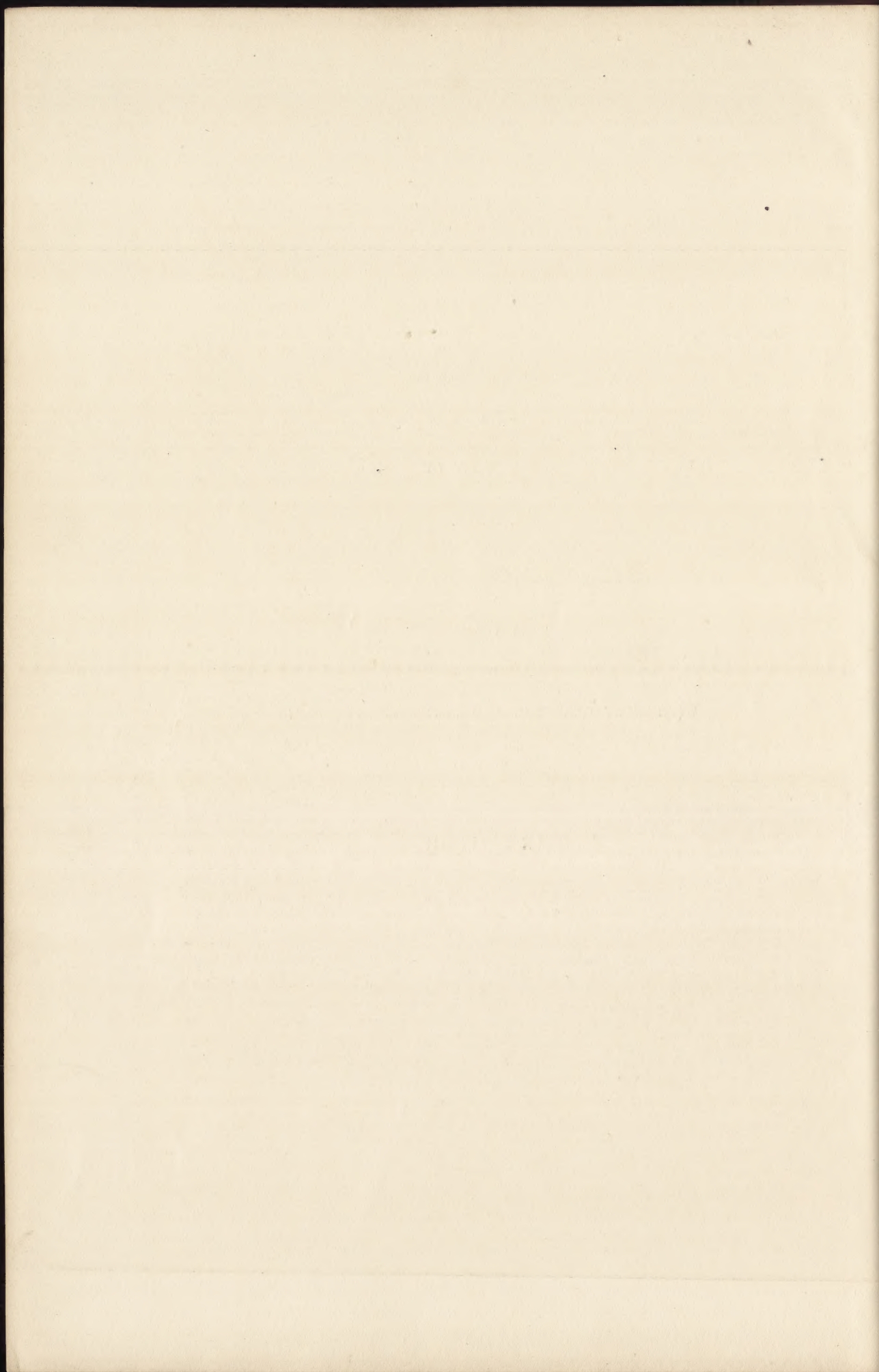


TO  
THE MEMORY OF  
H. R. H.  
THE PRINCE CONSORT

THIS VOLUME  
IS  
WITH MOST GRATEFUL AND REVERENT AFFECTION

INSCRIBED  
BY  
THE EDITOR







## P R E F A C E .



IN commencing a new Periodical devoted to the Fine Arts, the Editor feels it to be incumbent on him to relate, in a few words, the circumstances which suggested such an undertaking.

On entering upon the duties of his office, he speedily discovered that, extensive and valuable as were the Art-collections in the Royal Library at Windsor Castle entrusted to his care, the almost entire absence of records relating to them, and the perplexity of the few traditions which had been preserved, deprived them of half their worth and usefulness. And as it was impossible to tell to whom to apply for even the clues of the information he wanted, some means of addressing himself to the students of the History of Art, in every country, was necessary.

Consultation with friends interested in Art showed that this necessity was more widely felt. For although there were many periodicals of a high class published at various intervals here, treating of Art, as well as Science, Literature, and Politics, and at least one avowedly restricted to the Arts; there was not one which promised the faintest hope of such assistance as was required. And it appeared, at the same time, that in this country, which is the richest in all the world in collections of paintings, drawings, &c., and in intelligent appreciation of such treasures, there was but one periodical solely dedicated to Art; whilst France, Germany, and Belgium, could each boast the possession of several such means of intercommunication for the students and lovers of the Fine Arts.

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"And space will be set apart to enable Correspondents to propose Inquiries for information; or to place on record isolated or minute facts, worthy of being remembered.

"Articles and notices will be authenticated by the names of their Authors, or of the Contributors from whom they are received.

"*Editor*—B. B. WOODWARD, F.S.A., Librarian in Ordinary to the Queen,  
and Keeper of Prints and Drawings, Windsor Castle.

"*Publishers*—LONDON: CHAPMAN and HALL, Piccadilly."



The following List of Contributors and Referees, in various branches of the subject, will show, at once, the extent to which his feeling has been shared by genuine Art-students in England, and the great hopes that may be entertained of the possibility of supplying this want.

- |   |   |
|---|---|
| A. ASHPITEL, Esq., F.S.A.<br>His Excellency the MARQUIS D'AZEGLIO.            | OTTO MÜNDLER, Esq., Paris.  |
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| DR A. CONZE, Professor of Archæology, Halle.                                  | G. SCHARF, Esq., F.S.A., Keeper of National Portrait Gallery.                     |
| O. DELEPIERRE, Esq., Hon., F.S.A.   | R. H. SMITH, Esq., F.S.A., South Kensington Museum.                               |
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| E. FALKENER, Esq.   | W. W. STORY, Esq., Rome.  |
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| R. FISHER, Esq.   | W. J. THOMS, Esq., F.S.A.   |
| A. W. FRANKS, Esq., Dir. S.A., Brit. Museum.                                  | JAS. THORNE, Esq.   |
| P. E. GIUDICI, Secretary to the Academy of the Fine Arts, Florence.           | The Rev. J. S. TREACHER, Keeper of Prints, Oxford.                                |
| Prof. L. GRÜNER, Dir. Royal Mus., Dresden.                                    | The Baron H. DE TRIQUETI, Paris.  |
| P. G. HAMERTON, Esq. (author of "A Painter's Camp in the Highlands").         | T. A. TROLLOPE, Esq.  |
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| W. MASKELL, Esq.  | M. DIGBY WYATT, Esq., F.S.A.  |

&amp;c.

&amp;c.

&amp;c.

This first Volume the Editor, with the sanction of the Queen, dedicates to the Memory of the most illustrious and excellent Prince, his beloved master, the Prince Consort. And the passage from the Speeches of H. R. H. placed in the title page, most felicitously declares the spirit and the scope with which he proposes to conduct his enterprise.

In conclusion, the Editor begs to thank his numerous subscribers most heartily, and commits the success of the "Fine Arts Quarterly Review" without the least misgiving to their intelligent support.

January, 1864.



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MUNICH: COTTA'S Literar.-Artist. Anstalt.

*To any of whom, or to the Editor, Books and Works of Art, intended for notice in the Review, may be sent.*



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The following subjects are in preparation for the next and immediately following numbers.

Catalogue of the Pictures and Works of Art in the possession of King Henry VIII. From the MS. copies in the Public Record Office, the British Museum, and the library of the Society of Antiquaries. By the Rev. J. S. Brewer, and S. Redgrave, Esq., with notes by R. Redgrave, Esq., R.A.

Vanderdoort's Catalogue of King Charles I.'s Pictures, &c. (A different text from that printed by Vertue.)

A Catalogue Raisonné of the Pictures in the possession of the Society of Antiquaries. By George Scharf, Esq., F.S.A.

Selections from the MSS. of George Vertue; with notes, by George Scharf, Esq., F.S.A.

Jacopo di Barbaro (The Master of the Caduceus) and his Works. By W. H. Carpenter, Esq., F.S.A.

The Oriental Origin of Early Greek Art. By W. S. W. Vaux, Esq., F.S.A.

An account of the works of Giulio Clovio, now in England. By R. R. Holmes, Esq., F.A.S.

The Studies and Drawings of Leonardo da Vinci, in the Royal Collection, Windsor Castle. By the Editor.

With continuations of the Articles commenced in this and the preceding number:—

&c.      &c.      &c.

AMONGST those who have promised their assistance to this undertaking, either as regular or occasional contributors, or as referees in particular departments of Art, are the following:—

A. ASHPITEL, Esq., F.S.A.  
His Excellency the MARQUIS D'AZEGLIO.  
J. BEAVINGTON ATKINSON, Esq.  
M. M. BEULÉ, Secrétaire Perpetuel de l'Académie des Beaux-Arts, Paris.  
S. BIRCH, Esq., F.S.A., Keeper of Oriental Antiquities, British Museum.  
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&c.

W. MASKELL, Esq.  
C. T. NEWTON, Esq., Keeper of Greek and Roman Antiquities, British Museum.  
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R. REDGRAVE, Esq., R.A., Inspector-General of Art, Department of Science and Art.  
S. REDGRAVE, Esq.  
The Rev. G. RHODES.  
J. C. ROBINSON, Esq., F.S.A., Superintendent of Art Collections, South Kensington Museum.  
The Very Rev. Canon ROCK, D.D.  
Capt. W. ROSS, Dresden (translator of Lessing's "Laocoon").  
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R. H. SMITH, Esq., F.S.A., South Kensington Museum.  
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\*\*\* This second number completes Volume I.; the title-page, preface, and index to which will be given with number III., which is in an advanced state of preparation, and will appear in the course of November.

## ERRATA.

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Page 248, line 11 from top, *for* "effect," *read* "effort."

„ 290, last line, *read* "men" *for* "them."

„ 294, 17 lines from bottom, *for* "T. F. Watts," *read* "G. F. Watts."

„ 295, opening of last paragraph, *for* "it is believed," *read* "if it be believed."

„ 296, line 1, *for* ":" *read* ",", and *for* "there" *read* "their."

„ 298, line 6 from bottom, before "suggested" insert "as."





# THE FINE ARTS

## QUARTERLY REVIEW.

MAY, 1863.

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### ENGLISH PAINTING IN 1862.

THERE are several reasons for selecting the present as a good opportunity for "taking stock" of English painting. For the first time in this country, we have just had an opportunity of comparing a mass of selected pictures of the English school with similar, though smaller, selections from all the living schools of Europe. Paris had already afforded a like opportunity in 1855. The two Exhibitions were, in some sense, complementary to each other. French pictures usurped the same prominence in relation to the pictures of all the rest of the world in the Champs Elysées, as English pictures at South Kensington. The Parisian Commission in 1855 appropriated to the representation of the school of France as much space as was parcelled out among all the other schools of Europe. The London Commission of last year felt themselves justified in following the same principle in the distribution of their galleries. Leaving those charged with the duty of selecting the foreign pictures to fix the limits and conditions of selection, the English Commissioners decided that the representation of English painting should take in the painters of the century, and should thus, in fact, exhibit a complete



synopsis of our school, of which the real roots were struck in Hogarth, who died just a hundred years ago. The fulness of representation thus secured to English painting was, of course, greatly to its advantage, and should be allowed for in any comparison of our native school with its foreign rivals which may be based on last year's Exhibition.

To complete the cycle of Great International picture-shows, Germany (with Scandinavia) and Belgium (with Holland) should gather the living easel-art of the world to Berlin and Brussels. The two countries have already thus brought together the easel-painters of their respective schools at Munich and Antwerp. But they may reasonably protest against any conclusions being drawn about the merits of contemporary German or Belgian art, as compared with that of France or England, till exhibitions have been held in which the German and Belgian schools have in succession enjoyed as large a relative representation as has been secured already by the French and English schools. Yet even after this had been done, fair comparison of these, the great schools of Europe, would still be impossible. For France, Germany, and, in a less degree, Belgium, have a public, monumental, and decorative art, which, speaking largely, is still altogether wanting, or, more strictly speaking, is just beginning to exist in England. This kind of art cannot be represented in Exhibition galleries. We saw last year how poor a show the German school made among their contemporaries without it. It must indeed be excluded from consideration altogether in any *comparison* of the schools that may be founded on Exhibitions, though it is a principal matter to be considered in judging and adjusting the relations of each school, first, to national culture, and, next, to the art of the world.

But the present time is a good one for a review of our school of painting, for more reasons than that England in 1862 invited the painters of the world to South Kensington. The Royal Commission of the Fine Arts, which has till now superintended the works of art in the New Houses of Parliament (under the enlightened presidency of the Prince Consort as long as he was spared to us), has just been brought to a close. A

Royal Commission has been appointed to consider and report on the relations of the Royal Academy and English art. Another has been fitting to inquire into the decay of the frescoes in the National palace at Westminster. We have recently had frescoes executed, for the first time in this country, at the cost of learned societies, by subscriptions, or by individual munificence, in Lincoln's Inn Hall, in the chapel in Margaret Street, in the church erected by the daughters of the late Bishop of Gloucester in Pimlico, and in the Roman Catholic Chapel of St John at Islington. Designs have been asked for the beginning of roof-decoration in St Paul's, to be paid for by subscription. Finally, the year has seen some of the most successful appeals to public favour by pictures yet recorded, the largest prices ever paid to English painters, and the most daring ventures ever launched in one bottom by some of our dealers, or rather speculators, in pictures.

In a word, English art at this moment presents to us a picture in which, from one point of view, the prominent features are internal anarchy, something like a break-down in our first essays at national employment of our painters, and an unexampled and triumphant intrusion into the domain of art of the trading and speculative principle. These features are combined with more extensive and better-paid employment for the painter by private patrons than has ever been known in any period of history or in any country. It must be confessed this is not what tradesmen call a cheerful view of "the situation" in art, whatever set-off against the first-mentioned set of facts there may be in the last. We should be very glad if the picture could be proved an overcharged one, from whatever point it profess to be taken. It is true, however, that there is another side to the shield. We have just now been looking at it from the points of view least favourable to English art,—those which regard the government, teaching, and discipline of our school and its public employment. But English painters, like English traders and English municipalities, repudiate Government aid, call out loudly to be let alone, and prefer making their own way by individual light and independent effort. Englishmen hate to see Government called in for any purpose that can possibly be effected without it. And just



as English town-councillors repudiate the pretensions of General Board of Health, Home Office, or Medical Department of Privy Council, to plan their works of sewerage or water-supply, or to root out their fever-nests, so English painters, once released from the leading-strings of student-hood, are likely to be impatient of any attempt that may be made by Commissioners of Fine Arts, Office of Works, Royal Academy, or any other body, imperial or professional, to map out schemes for artistic instruction, government, or employment, to prescribe rules or conditions, or to devise plans of co-operation. Even English students are very apt to take the bit in their teeth. Pre-Raphaelitism was a revolt against the Academy by boys with the down still on their chins. But to get full-grown English painters to agree to any scheme of government and instruction, or to devise any machinery by which the State can be brought to bear as an employer of our artists, in such a way as to command at once the confidence of the public and the profession, is a task, we fear, of enormous, if not insurmountable, difficulty.

Perhaps, in the course of the following paper, some light may be thrown on the difficulties of this task, and some hints contributed to their solution. But this is not its only object. We doubt if much good is to be done by dwelling exclusively on our failures, on the short-comings of the Academy, the weakness or decay of the Westminster frescoes, the mistakes of the Royal Commission, and the perverseness of the Office of Works; or by jeremiads over the want of public employment. At least, while acknowledging our mistakes, our deficiencies, and our desiderata, it is only fair to insist on the points in which we are strong, as on the originality and individuality of our school, the activity and generosity of private patronage among us, the healthy resort of our painters to nature as the true fountain-head of inspiration, and the good effects of all these upon English painting.

Let our school, at least, have credit for "*les qualités de ses défauts*." If, on the one hand, there be no school so deficient in system, so without common aim, so unregulated by tradition or teaching, so little under the dominion of theory, either in the

æsthetics or practice of the art, there is, on the other hand, none in which the individual qualities, bent, genius, personality of the painter have such free play. This is the first thing that strikes all candid and intelligent foreign critics, in a gallery of English pictures.

"The distinctive characters of English painting," says Théophile Gautier, in his criticism of the Paris Exhibition of 1855,\* "are a frank originality, a strong local flavour. England owes nothing to other schools, and the few leagues of sea which separate her from the Continent might be the Atlantic, for their power of isolation. An English picture, whatever its merits, is recognizable at a glance even of the least practised eye. Invention, taste, drawing, colour, handling (*la touche*), sentiment, all are peculiar. One feels transported into a far-off, unfamiliar world, though one may breakfast in Paris and dine in London on the same day. It is a special art, refined to mannerism, odd to a Chinese pitch of oddity, but always aristocratic and gentleman-like. \* \* \* Antiquity has nothing to do with it. An English picture is modern as a novel of Balzac's. It proclaims the most advanced civilization, down to its minutest details,—the brilliancy of the varnish, the preparation of the canvas and the colours. Everything is perfect. At first sight one is more startled than pleased; but the eye soon gets used to these strange and charming scales of colour, these satiny high-lights, these transparent shadows, these silvery reflected lights, these fresh and freely-treated draperies, these long tresses of shining hair; and through all these coquettish attractions may be recognized a subtle sentiment of expression in action, a rare understanding of costume, grouping, and accessories, a philosophic study of character and physiognomy.† Sir Joshua Reynolds, Lawrence, with their large and vigorously-contrasted style, aiming at colours and effect, are no longer the favourite models. Gainsborough and Constable also have had their day; they are no longer admired or imitated. A few still

\* "Les Beaux Arts en Europe, 1855." Paris, Michel Lèvy, 1<sup>ère</sup> série, p. 7.

† This is almost the force of the French,

"On reconnaît un sentiment très fine de la pantomime et une rare entente de mise en scène." See *ibid.*



hold to the faith in Wilkie. The English school of the day has no rule but its free-will; each painter follows his individual bent, but without ever losing the distinctive British trade-mark. After a few visits the Exhibition divides itself into four well-marked zones—England, Belgium, Germany, and France. England is individuality, Belgium practical skill (*savoir-faire*), Germany the idea, France, eclecticism."

It is easy to see in these general introductory remarks a foreigner's imperfect acquaintance with the special characters and relations of particular English masters, as in the juxtaposition of Reynolds and Lawrence, Constable and Gainsborough. We only quote the passage to show how the critic is impressed by the strongly-marked nationality and individuality of our school.

In Anton Springer's thoughtful and sensible treatise on the art of the 19th century,\* our own school is treated of under a special title. Instead of ushering it by the name of "English Art," like the "German Art," "French Art," which he has just passed under review, this chapter of Springer's treatise is headed "*Efforts at Art (Kunst-bestrebungen) in England.*"

"The circumstances of English Art," begins Springer, "offer a peculiar spectacle. Much originality, and yet a painful monotony; an agreement, in many points, in the prevailing manner, but no school; a local character everywhere strongly marked, but no artistic unity. No race of painters are so unmistakeable as the English, unequalled for their transparency and softness of colouring. On the other hand, in no circle of artists do such inner differences, such manifold and sharp contrasts, prevail as in the English. The development of English art is constantly taking new directions, and introducing new models. Yet it is impatient of influences from without, and holds zealously to its national individuality. If, however, we try to discover in what this consists, we shall find it limited to a particular technical manner, not rooted in a peculiar point of view (*Auschau-*

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\* Which originally appeared as the 12th volume of his valuable Encyclopædic work "The Present," but has since been published separately under the title "Geschichte der Bildenden Künste im neunzehnten Jahrhundert. Leipzig, Brockhaus. 1858."

*ungsweise*), or a sense of forms of home growth. Reynolds and Lawrence are not less English than Wilkie and Turner, yet how little have these painters in common. The English school includes some of the leading artists of Europe; we need only mention C. G. Scott, Barry, Gibson, Landseer. But they stand completely isolated, and in no intimate relations with their contemporaries, who in one direction enjoy the most unrestrained freedom, while in others they are subjected to the pettiest oppression (*die kleinlichste Bedrückung*) at the hands of the privileged corporation of the Royal Academy. The great charms and attractive beauties of many English works of art are undeniable, but if present English art as a whole were wiped out of existence, the erasure would not have the least influence on the course of artistic development in the rest of Europe, as even in England itself art-life is exclusively private, unconnected with and unsupported by national education and culture (*Volksbildung*). Owing to these and many other contrasts, the historic appreciation of modern English art becomes a work of extraordinary difficulty. Nay, the question suggests itself whether this intermixture of arbitrarily-conceived art-methods (*Kunstweisen*), based on personal individualities, admits of any general historic judgment."

This bewilderment over English individualism, this inability to appreciate an art without law, except such as each man makes for himself, is natural in a German, accustomed everywhere to look for order, from the guidance of external authority in matters political; from internal law, theory, principle, in matters æsthetic and scientific. Our individualism in art must astonish the Frenchman almost as much as the German, though for different reasons. If not accustomed, like the German, to bow to the regulative power of the Idea, the Frenchman is used, at least in the higher walks of art, to the magisterial influence of the atelier, and the French academy at Rome. For the one reason or the other, that individualism, on which we are wont to pride ourselves, appears to the foreigner hopeless, aimless lawlessness. He admits that it gives free play to originality, but it seems to him destructive of steady progress in art at home, and of all power, for great public or national purposes, of anything



like a distinctive national style, as well as fatal to the influence of English art abroad. It condemns our school to isolation amongst the schools of Europe, just as it condemns each master of that school to isolation among his brethren.

Against these disadvantages, English artists have till now been content to set the greater liberty secured, on our plan, for the individual mind and hand. And even the French and German art-critic must admit that in this matter, the great æsthetic currents of the time set rather in the same direction as English feeling and practice. Realism—the direct resort to nature for a source of law as well as a fountain of inspiration—is every day encroaching even on the most jealously guarded preserves of Academicism in France and Idealism in Germany. Academicism, being the more practical of these two powers, holding the purse as well as the sceptre, and laying down rules which can be obeyed mechanically in great measure, makes the stouter fight. She maintains the long-descended claims of style, can appeal to an illustrious genealogy, and can point to her titles and muniments, in the master-pieces of the 16th century. She has, besides, the dispensing of academic *fauteuils*, and liberal government purchases and commissions. German Idealism—more professorial, bookish, and thoughtful—can appeal abundantly to “the inner consciousness,” but sparsely to practical results. She may hug herself on distinguished triumphs of the intellect, but can boast none of the pencil. The great religious or national cyclical works of Cornelius or Schnorr at Munich, are most admired where they are known only through the engraver. The best thing that could happen to nine-tenths of the “Ideal” frescoes of Bavaria, Saxony, and Prussia, is that they should disappear from the walls—as in many places they are disappearing—after the graver has put them into black and white. Even the works of Kaulbach in the New Museum or the Campo Santo at Berlin, where in a vast series of profoundly combined compositions, he unrolls the whole profane and sacred history of the world, form no exception to this verdict. Let those who wish to retain their respect for the conceiver and designer of these enormous embodiments of deeply-pondered theories of race, and elaborately-

balanced views of human destiny, be content with the engravings, and not venture acquaintance with the pictures themselves.

But this Ideal school of Germany, which, young as it is, dates only from the gathering of Overbeck, Veit, Cornelius, Schadow, and Schnorr at Rome some 40 years ago, seems already to have exhausted its propagating power. It appears to have lost its hold in great measure on the rising ability of Germany, which is drawn off either by Eclecticism towards the teaching of France, or by Realism towards the discipline of nature. Indeed it is not to be wondered at if even German students, with all their congenital respect for the Professor and the Idea, should have at last opened their eyes to the importance of the fact that a painter should be able to paint.

But if both Academicism and Idealism in France and Germany be giving ground before Realism, as we believe observation shows they are, we may be prepared to find individualism manifesting itself more and more, both in France and Germany, and an assimilation, in this particular, to the English school.

This realistic and individualizing tendency, however, is counterbalanced by an influence which has long been powerful abroad, and which must gradually grow up in England, if ever her art is to assume anything like a national, as distinct from an individual, character and function.

This is the influence of public employment.

Untravelled Englishmen, of course, can have no conception of the extent to which painters are employed in public or national works in Germany, France, and Belgium. Even travelling Englishmen, in places where there are old works of art to see as well as new ones, seldom give much attention to the latter. At Munich, however, the vast scale and amount of public art-work forces itself on the eye. In Berlin this is less conspicuous from the larger size of the capital, but the enormous series of compositions by Cornelius in the New Museum and Campo Santo have been already referred to. In Dresden, Vienna, Cologne, Stuttgart, Frankfort, Spire, Düsseldorf, and at almost every "residency" in Germany, big or little, whether in palace, church, or gallery, the fresco-painter has been called upon to



complete the work of the architect. In France, the employment of artists on public monumental and religious works is not less extensive. To say nothing of the large sum yearly disbursed from the Treasury for the purchase of easel pictures to be placed in the public galleries of Paris and Versailles, and in provincial museums and churches, we have only to make the round of Paris to see the vast amount of monumental work lately completed or in progress. To take the churches only: among the best examples are enumerated by Springer, Hippolyte Flandrin's wall-paintings in the churches of St Germain-des-Prés, St Séverin, and St Vincent de Paul; those of Amaury Duval in St Germain-en-Laye and St Méry (the latter in combination with H. Lehmann and Chaffériau); those of Chaffériau and Schnetz in St Roche and St Philippe-de-Roule; in St Sulpice, those of Vinchon, Abel de Pujol, and Delacroix; those of Delorme in St Servais; those of Couture in St Eustache; those of Riefener in Charenton; those of Couder in St Germain l'Auxerrois; those of Ziegler in Ste Madeleine; those of Glaure, Laure, and L'Estang-Parade, in St Vincent; those of Perrin, Orfel, Tyr, &c., in Notre Dame de Lorette. In secular buildings, we have the large ceiling-pictures of the Louvre and the Hotel de Ville, from the hands of Ingres, Delaroche, Riefener, Cabanel, Müller, Lehmann, Landelle, Benouville, and others less distinguished; Gérôme's works in the Conservatoire des Arts et Métiers; Chaffériau's in the staircase of the Conseil d'Etat; L. Boulanger's in the reading-room of the Senate, and Delacroix's in the library of the Senate and the palace of the Legislative body; Pujol's in the Bourse; Gendron's in the Cour des Comptes; Delaroche's in the Hémicycle of the Ecole des Beaux Arts.

While the painter is thus actively at work, the public employment of the sculptor is just as largely provided for.

The public employment of artists in Germany was due mainly to the impulse communicated by King Ludwig of Bavaria and the late King of Prussia, who had warmly taken up the principles of the Romano-German revivalists of the Villa Massimo and the Villa Bartholdy between 1815 and 1825. The result was the creation of the most imposing and widely-influen-

tial academic school which has influenced the art of a nation since that of Bologna, with which, in many respects, the neo-German school invites comparison. It is not our object here to weigh the works of this school in critical scales, nor to follow the leading spirits of that knot of German enthusiasts along the diverging paths into which their various bents urged them,—Overbeck towards an ascetic imitation of the Umbrian school; Schnorr and Cornelius to the glorification of the romantic and poetic elements of German mythic and literary history, which Kaulbach has since carried forward with a daring and satiric spirit all his own. Nor is it our purpose here to dwell on the distinctive styles, methods, or teaching of the different masters, who from that centre at Rome soon monopolized the direction of the academies of Munich, Düsseldorf, Berlin, Dresden, and Vienna, and so determined the character of German art. They created a style, the influence of which, though rudely shaken, is far from extinct. They fully and fairly deserve the great credit of having reasserted the value of thought in art; of having elevated the aim of art, enlarged its sphere of influence, united its three members, Architecture, Sculpture, and Painting in that co-operation in which alone all three can assert their highest power, brought it once more into prominence as a means of culture, a subject of national pride, and an instrument of national splendour, renown, and delectation. But, unluckily, they began by undervaluing the study of individual nature, and the technical side of the painter's craft. Their style of drawing and composition from the first was abstract, formal, and academic, though very different from the Academicism against which they had revolted, and which had offered them only the dregs of David's teaching. They revered Raphael and Michael Angelo: they maintained the highest theories of purity, laboriousness, cultivation of the artist, and devotion to lofty aims. For twenty years they were the leading art-influence of Europe, and their productions, mainly known through the engraver, have had a wider circulation beyond Germany than those of any modern continental school. But this influence has gradually declined, out of Germany first, and now in Germany also; though not till it had succeeded



in impressing on the German works of the last 30 or 40 years a distinct and unmistakeable character,—a style as marked as that of the school of David, which this German school may be said to have succeeded. All this may be described as the result of public employment, carried on under the influence of a set of professors whose principles, whatever their minor divergences, had much in common.

In France we find less trace of a school—properly so called. Since the days of David, no one French master has wielded what deserves to be deemed the power of a *capo di scuola*. Ingres, perhaps, comes nearest to it, and as head (between 1834 and 1841) of the French Academy at Rome (where the prizemen of the École des Beaux Arts, sent from Paris at the public expense, carried on their studies), he has materially influenced the rising ability of France. But, as if to stamp its distinctive character of eclecticism on the French school, his predecessor in that post had been Horace Vernet, the master in all France whose style and spirit stand in sharpest contrast with those of Ingres. Still, though there is no French school, there is no want in France of that severe and masculine style, that power of composing and executing on a large scale, which are required for monumental and decorative work. This is kept up by the manner in which painting is taught in France. The French student enters himself in the atelier of some great painter, Delaroche, or Flandrin, Couture, or Léon Coigniet, Yvon, or Cabanel. Here, amongst a crowd of companions, he draws daily from the model, overlooked from time to time by the master: makes sketches, periodically, for composition and colour, from a subject given out by the master: hears his remarks on the sketches, a lecture of the most useful and practical kind; perhaps if he show conspicuous ability, is allowed to aid the master in his public works—as Mr E. Armitage, for example, worked on the Hémicycle picture of Delaroche. In this way, every great French painter is an instrument for training up successors and disciples, and for perpetuating principles and methods of practice.

Contrast the case of German and French art, in these parti-

culars, with that of English. Instead of the animated, vivid, personal teaching of the German Academy, determined by its professor, or that of the French atelier inspired by its head, our English student has the dead-alive routine of the antique and life-schools of the Royal Academy, with its monthly shift of visitors, its posts and professorships too often filled up in obedience to every claim but that of fitness. Instead of the distinct guidance of an individual master, there is the fluctuating direction of a succession of Academicians, with the most incompatible notions of the theory, domain, and methods of their art, agreeing in nothing but their agreement to differ one from another. We are quite aware of the argument put forward in favour of this system of shifting visitors,—that it leaves the student free to choose for himself, in this sea of crossing currents, the influence to which he will commit himself; that in this way he receives the light from more and more various points than he could from any single mind. It seems to be forgotten how special is the gift of teaching: how little real interest the majority of these changing visitors can be expected to take in their work: how earnestly the youthful mind craves personal and individual guidance, influence, and stimulus. But the test of systems is in their fruits. Do we find the teaching of the Royal Academy rising or sinking in estimation? Do its schools yearly attract more and more, or fewer and fewer, of our most diligent and intelligent students of art? Are its professors looked up to—its competitions strenuously maintained—its distinctions valued?

We fear that honest answers to these questions would not be favourable to the present system; and we believe that no persons know its defects so well, lament them so much, and are so anxious to remedy them, as the most intelligent members of the Royal Academy.

Hitherto, however, we have spoken of formal teaching only—that of the academy, atelier, or school. If we look to that wider and more important teaching, due to life, circumstance, and impression, this is equally unfavourable in the case of English students to art of a large and public character. But it is only when we take into account the inducements and material



conditions under which the student finds himself on emerging from his school, and looking round for employment, that we can estimate the enormous difference between this country, France, and Germany.

There the nation, embodied in monarch, minister, or municipality, as the case may be, is the great patron and employer, the dispenser of distinction to the ambitious, of money to the fordid, of opportunity to the enthusiastic. Everywhere the church offers its walls to the fresco-painter. Palace and museum, town-hall and gallery, open for him their corridors and loggie, their halls and staircases. To such employment all power that gives high promise or achieves early distinction naturally converges—the young, to work under the direction and in aid of the chief master; the more advanced, as masters themselves.

The clever young English painter finds himself called upon to choose between severe monumental and abstract art, with starvation on the one hand, and attractive, cabinet, and modish art, with employment, ease, and wealth, on the other.

His teaching has fitted him rather for the latter than the former, but we will suppose that other and nobler influences, youthful aspiration, travel, and enthusiasm created by the bygone grandeur of his art in Italy, or its modern prominence and honour in Munich or Paris, have lifted him above the mere Exhibition level. How long can such influences hold out against every circumstance, drawing him in the direction where dealers jingle their purses, and private purchasers point to the empty spaces on their walls? The little that is being done in the way of public work is already appropriated; no new field opens. Is he to work and wait and starve, or to work and win and sell? He thinks of Barry painting in the Adelphi in rags, and on a diet of oatmeal porridge; of Hilton glad to eke out a bare subsistence by help of his salary as librarian to the Academy; of Haydon with his grey hairs dabbled in blood before his Aristides,—and he turns from his dreams with a sigh, to seek for a telling dramatic subject, or a story that admits of pretty dresses and pretty faces, for the next Academy Exhibition. The irresistible influence of “the demand” in art tends daily to stifle more and more all

aspiration to whatever does not appeal to immediate and obvious sources of pleasure in minds of no high or special culture. Homely and truthful landscape, striking expression, familiar, stirring, or moving incident, and effective story, pretty faces, nursery, kitchen, and cottage scenes, tend more and more to become the staple of English art. There are more and richer purchasers for such wares than ever. Within the present generation the patronage of living art has become tenfold what it was at the beginning of the century. Prices have risen as patrons have increased. The nobleman, as a rule, is no longer the principal picture-buyer. He is content with his family portraits and the gallery that his travelled grandfather got together. The great manufacturing and trading districts now open the best picture markets. The overflowings of the wealth realized in Lancashire mills, and Liverpool or London offices, and Gloucestershire forges, are invested in pictures. Love of art, in some cases; ostentation, and the notion that a gallery of pictures is the becoming appendage of a fine house, in more; coupled with a keen eye to business, in most instances, are the motives for this kind of investment, which naturally flows to the art of the day. Besides the preference of the uncultivated and natural taste for modern over ancient pictures, the shrewd buyers of this class naturally prefer the article that can be verified by the painter. They have seen too much of the depreciation of second-rate and unauthenticated "old masters." They are aware that all the best old pictures are already catalogued and appropriated, their whereabouts known, their value settled. But well-chosen modern pictures, even if bought at high prices, have hitherto proved good investments. Their value as yet is rising at each change of hands. They know that they can always be turned into money. Buyers of this class, however, if intelligent enough to appreciate the money-value of good pictures by living artists, even when they do not care for the pictures themselves, are also shrewd enough to know that they cannot trust their own taste and knowledge in picture-buying. Nor, if they had the skill to choose pictures, have they the time to make the round of the studios. Hence the growth



of the middle-man or picture-dealer, the chief channel between the supply and demand of the industrial picture-market. He knows all the painters in vogue, and has the run of their painting-rooms. He is first informed of the works they have in hand, and watches their progress. He is assiduous at private-views and picture-sales, quick to pick up bargains, whether in the shape of young talent in want of commissions or stray pictures going cheap. He will sometimes daringly buy up recognized ability, taking whatever it produces at good and prompt prices,—for the dealer understands the irresistible temptation of ready-money;—sometimes he will secure rising cleverness by advances, well secured on the fruit of future labours. The business of print-publishing has been almost entirely absorbed by this class. The old-established, aristocratic publishing houses have no chance against these busy traders, with their blunt, pushing ways, their fluent canvassers, their large “connexion” in the manufacturing districts, and their mastery of all the arts of publicity, advertisement, exhibition-rooms, newspaper notice, puff printed and puff oral. Some of the speculations of this class are gigantic in the amount of capital really laid out (though report, sedulously prompted, often largely exaggerates even the large sums really paid for pictures and copyrights), and the machinery brought into play to secure return for capital with the due profit.

Public exhibition of single pictures has often enabled these dashing speculators to recoup themselves the thousands paid to the painter, before the price of a single print comes in; subscriptions for prints are canvassed for even before either picture or plate is begun, so that the subscriber speculates as well as the publisher, on the strength of his confidence in the latter, and his faith in the terms of his prospectus. Of course the eminent and successful among these dealers, with the other features of the commercial character, as a class possess those primary conditions of commercial success, business-like fidelity to engagements, and probity in money dealings.

Now England has seen both great print and picture speculations, and successful exhibitions of single pictures, before Hogarth

tried both, and succeeded in the former by means the most legitimate and irreproachable. Boydell launched a grand speculation in his Shakespere—and one that appears to have been prompted by respect for art, as well as the fair tradesmanlike desire of profit. Macklin followed suit with his Bible. Exhibition \* was tried of the pictures commissioned by Boydell for his undertaking; as afterwards of Fuseli's illustrations to Milton. Haydon realized large sums from the exhibition of his earlier pictures, the Judgment of Solomon, Christ's Entry into Jerusalem, and Lazarus. But such speculations and such exhibitions—as regards the speculativeness in the one case and the success in the other—are thrown into the shade by what we have seen in our own day, in such cases as those of Mr W. H. Hunt's Christ disputing with the Doctors, or Frith's Railway-station, to say nothing of less conspicuous examples.

The dealer has, in short, grown into a new and great power in art. He has brought with him into the studio the money-making, speculative spirit, in a more prominent, more tempting, and more imposing form than it ever wore there in earlier times. He has been the agent for circulating more cash in the business of picture-buying than was ever circulated before. He has been a liberal and ready-money purchaser of pictures himself, and has called a great many such purchasers into being, though they lay out their money in his show-room oftener than in the painter's studio. The natural consequence has followed. Demand has created supply. The English school was never before so rich in painters of marked dexterity, skill, and ability to meet even the highest and rarest requirements of this market. It is very wide, and indeed omnivorous. It will swallow even the productions of genius, if they do not exceed the right size for the drawing-room or private gallery. All forms of landscape, at home or abroad, are "inquired after," to use the phrase of the market. Graceful book-illustration "is in brisk demand." Incident pictures, or pictures from history treated "incidentally," are "lively." Pretty faces, pretty draperies, pretty groupings, "go off at advanced

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\* The rooms since used by the British Institution were built for this purpose.



quotations." Domestic drama, especially its sentiment and low comedy, "commands a steady price, with much doing." Even sensation-scenes, and moments of horrible suspense, find ready purchasers. Meanwhile the whole of that noblest field of art, the fruits of which feed and are fed by the collective life, the past greatness, the present activity, the pride, gratitude, joy, or sorrow of the nation, lies fallow. There is no demand in the popular picture market for anything that ministers to the million, that contributes to the delight, appeals to the feeling, or forwards the culture of "the masses," considered collectively.

History, largely conceived, stately commemoration of men or events, erection and splendid decoration of warlike, political, or industrial monuments, metropolitan or provincial, are not here in question. What pleases the eye, speaks to some feeling or fashion of the time, satisfies the taste, stimulates the fancy, or tickles the senses of the private purchaser, or in other cases, what merely gratifies his pride, feeds his sense of importance, and helps to furnish his rooms, is here in demand. We believe this to be a great, grievous, and growing evil. Others may be of a different opinion; may think that this private and *bourgeois* art is the proper and destined work of the English school; may doubt the possibility or dispute the desirableness of restoring art to its earlier functions, as a means of popular culture, an organ of national feeling, a channel of national sentiment, or an expression of national greatness.

Without setting ourselves to determine between these two views, we would at present only point out that, as we embrace one or the other, we shall accept one of two results. In the one case we must be satisfied to leave art as it is, all but exclusively at the mercy of the private market, which as it widens will absorb more and more into its vortex all rising ability that will do its work, leaving differently-constituted genius either without employment altogether, to exhaust itself in the unavailing struggle with circumstances, or with such scanty employment as is afforded by the beginnings of public and decorative art among us, or, if happily it be more adaptive and pliant, to leave painting for other modes of creation. In the other case, we must do our

best to widen all existing fields, and to open new channels for the employment of that rarer power which can grapple with large decorative and commemorative work, which can rise to the demands of subjects of wide national interest, and invent modes of expression through painting for great cycles or events of national history, industry, and invention.

The present appears to be one of those moments, at which some really fruitful and effective effort might be made, supposing it decided that art has a public work to do, and that such work, well done, is her noblest. The late Prince Consort led the way by his Commissions for frescoes in the Garden House at Buckingham Palace,\* and by his encouragement of the plans for decoration of the New Houses of Parliament. There is just now a wide-spread feeling that, hitherto, we have put up with unnecessary ugliness in our streets and squares. Architectural invention is visibly at work, in many cases of both public and private buildings, on many villas, shops, warehouses, schools, both in London and the chief provincial towns. A sense of the importance of colour is apparent with this improvement of design in building and as part of it. Coloured marbles and granites, various shades of brick and slate, and encaustic tiles, are called into play in exteriors. Churches are beginning to be decorated, not only with carving and inlay in wood and stone, with ornamental metal work and painted glass, but with mural pictures and altar-pieces in fresco or oil.† Even secular buildings, as Lincoln's Inn Hall, and the Union rooms at Oxford, are receiving decorations in fresco or distemper. An appeal is made to the public to contribute funds for the decoration of the apse of St Paul's with mosaics.

\* The works confided to painters and sculptors in the New Palace of the nation at Westminster afford the first instance of a distinct dedication of public money to a sustained decorative undertaking, and are likely to be as useful for warning as for example.

† As examples may be mentioned, Mr Dyce's decorative pictures in the Mar-

garet Street Chapel; Mr Watts's fresco over the chancel arch of the church built by the Misses Monk in Pimlico; Mr E. Armitage's frescoes in the Roman Catholic church of St John, at Islington; Mr Rossetti's altar-piece at Llandaff Cathedral, and Mr Leighton's at the church of Lyndhurst in the New Forest.



It is true that some of these attempts have been more fruitful in disappointment than in triumph: that the frescoes in the Poets' Corridor are, many of them, already disappearing from the walls, and that most of those executed in the House of Lords, the Peers' and the Commons' Corridor, show marks of injury or symptoms of decay. Opinions differ, it is hardly necessary to say, as to the merit of these first attempts at fresco-decoration. But that is natural; and even considerable absence of merit and positive blundering in the first steps of an undertaking so without example among us, is no more than might have been expected. And we can by no means share the opinions which have been freely expressed as to the demerits of these frescoes. They are far superior, as a rule, to the earlier attempts at fresco by the painters of Munich, and some of them rank high in positive qualities of decorative design. Mr MacLise has at last found the appropriate field for his talents in the Victoria Gallery, and, in his *Death of Nelson*, promises to surpass even his *Meeting of Wellington and Blücher after Waterloo*. The public has not yet been admitted to judge of the rooms entrusted for fresco decoration to Dyce and Herbert.

It is remarkable and encouraging to find not only professional painters but amateurs, also, undertaking extensive and elaborate works of decoration. Besides the roof-paintings of Ely Cathedral, left incomplete by the lamented death of Mr L'Estrange; and the complete decoration—not the fresco painting only, but all the ornamental work, whether of stone, wood, glass, or metal—of the church at Highnam Court, Gloucestershire, by Mr Gambier Parry (who has now gallantly undertaken the completion of Mr L'Estrange's designs at Ely), the most complete work of artistic house decoration yet undertaken is that by Sir Coutts Lindsay, now in progress in the mansion of Mr Holford in Park Lane. His designs for this work show that Sir Coutts Lindsay has founded his conception of what such decoration ought to be, on intelligent study of the most consummate examples of the Raphael-esque period.

Mr Watts some years ago executed, on the walls of a house in Carlton Terrace (then belonging to Earl Somers), the only de-

corative frescoes, so far as we know, as yet executed in a private house in this country. Full as these frescoes are of noble qualities, like all this great painter's works, they can only be regarded as experimental. Far finer and completer achievements in design than these—though the execution in oil on an unprepared wall condemns them, we fear, to early decay—are the groups by Mr Watts illustrating the progress of Empire, on the walls of a room in Little Holland House. If these works were as durable in material as they are grand in character, they would take their place, we are confident, among the most prized examples of decorative abstract wall-painting in the world.

Nor should we omit to notice here, what has never yet, we believe, received due recognition, the commission given by Sir Walter Trevelyan to Mr W. B. Scott (and completed more than two years ago) for the decoration of the hall of his Northumbrian mansion of Wallington. This commission was for a series of scenes illustrative of the barbarizing and civilizing influences of Northumbrian history, from the time of the Romans. These Mr Scott has executed in oil colour, with an unshining medium, so that the effect nearly resembles fresco. The designs represent, I. An attack on British fugitives by Roman Legionaries: II. A scene in the building of the Roman Wall: III. The acceptance of the bishopric of Northumbria from Egbert by St Cuthbert: IV. The death of the Venerable Bede: V. An invasion of the Danes: VI. The bringing in the Spurs—equivalent to a hint to mount and ride on foray—at the dinner table of a Border castle: VII. Bernard Gilpin, the Apostle of the North, taking down the challenger's glove from the high altar of a Border church: and, VIII. The great coal and iron industry of the North, typified by a scene in an anchor-smith's or engine-maker's forge, looking down on the busy quay-side at Newcastle, with steamers and colliers crowding the river, and the high-level bridge, with its crossing trains. This is the best example we know in this country of a commission, the giving and executing of which shows thorough intelligence of one of the worthiest functions of art at this day, in both patron and painter. But well-housed as the series is round the walls of



the Hall at Wallington, how much more would it have been in place in some great public room—say the central Exchange, or the Hall of the Literary and Philosophical Society—at Newcastle!

From the above imperfect record it will be seen that England is no longer reduced to Barry's "Progress of Civilization," round the great room of the Society of Arts in the Adelphi, as its solitary example of decorative design, largely planned, and embodying some thought worthy of an imaginative painter, a fine site, and a cultivated people.

Still we are as yet only on the threshold of this field of art, and if, as we believe, that field must be cultivated before Painting can fulfil its capacity of development, and take its due place in England, it behoves us to consider how far our society, usages, and outward conditions of life give the painter opportunities for this use of his powers. The State is already giving such opportunities in the New Houses of Parliament. It may be able to extend these, as the work comes to be better understood, its technical methods more settled, and, above all, as the employment comes to be better distributed,—an artist being trusted to design and execute the whole of the decorative work of a room, or portion of the building, instead of having a commission for a single picture, or a number of detached pictures. The best thing that could happen would be that this should compel him to employ pupils as assistants, for this is probably the surest and safest road to a sounder teaching and training of the painter, and to a harmonious combination of the secondary or purely ornamental work of decoration, with its higher or more epic work in the pictures. And at this point we must put in a word of warning against that undue and most fatal separation of these branches which opens the widest possible gulf between art-workman and artist, so impairing in the former his due respect for his work, and lowering the height of his aim, and leading the latter to shrink from all that associates his art with application to use. In all times when art has been living, creative, and truly powerful, the association of the art-craftsman and the artist proper has been closest. In many periods and countries, as in the Low Countries and Italy, during the 13th, 14th, and great part of the 15th

centuries, the two almost passed into each other; and all know how the goldsmith's craft supplied most of the distinguished Florentine painters and sculptors down to the times of the Medici. In connexion with this point, a word of hearty, though, alas, posthumous, recognition is due to John Thomas, the sculptor of the decorative statues and ornamentation of the Palace at Westminster; and the designer, besides, of more artistic decorative work in stone and marble than has come from any other English brain and hand. Had art been in a sound state in England, had its institutions answered their purpose and true functions, John Thomas would have been a member, and not the least honoured member, of the Royal Academy, not by virtue of his achievements as a sculptor, but for his merits as a decorative designer in plastic materials. The Academy, as now constituted, has no place for such a man; and Thomas died, it is to be feared, in great measure of heart-break and disappointment at the unsuccessful result of his struggle to obtain recognition and honour as "a sculptor," in the sense attached to the word by the Royal Academy and the British public.

Besides the work in progress at the New Houses of Parliament, and other Government work, (hitherto confined, however, to architect and sculptor, in the way of public buildings and fountains,) the Benchers of Lincoln's Inn, in sanctioning and rewarding Mr Watts's noble fresco (the School of Legislation), have set an example that it is to be hoped may find imitation in the other learned societies of the Law. Surely we shall never again see such decoration resorted to as has been thought good enough for the Royal Exchange, and still worse, the Coal Exchange. The Corporation of London has given a series of commissions to our sculptors for statues to ornament the Egyptian Hall at the Mansion House; why should not this be followed by a commission for the decoration of Guildhall with frescoes, illustrative of the chief events of history associated with the building? Why should we despair of some day seeing the space under the windows of Westminster Hall, evidently left vacant by the designer for painted wood-work, or tapestries of arras, filled up by a series of great designs, in fresco or stercochrome, setting out the most eventful scenes which have passed with-



in those stately walls? Is it hopeless to expect that the Town Councils of such cities as Edinburgh and Dublin, Liverpool and Manchester, Leeds and Glasgow, Bristol and Birmingham, and the constituencies who elect them, will not always consider it an intolerable waste of rates to commission painters, as they now commission architects and sculptors? Is it quite past praying for that the walls of such edifices as St George's Hall at Liverpool, the new Town Hall at Leeds, the Free-trade Hall at Manchester, may one day receive the decoration of colour, in the shape of noble commemorative and illustrative designs? The mind cannot exhaust the range of subjects which suggest themselves as appropriate to such sites, in the history of Commerce, Industry, and Invention. And if municipalities, with the good-will of their constituents, were once to point the way to such an appropriation of their funds, we might count on the munificence of individuals to better the example. In a country where such men as the W. Browns and Croffleys are rather conspicuous instances than exceptions, we may be sure that if noble gifts of public or decorative art are unknown, it is because even the minds, most inspired by liberality and public spirit, have not yet conceived of art as possessing any possible public function, beyond the pleasure that may be given by pretty pictures in a public gallery. So soon as paintings on a great scale, and with a national aim and interest, come to be considered as sources of general culture and enjoyment, just as public libraries and public parks are now, we shall have the patriotic munificence of the time placing the first of these sources of refinement within reach of the million, as it has already placed the other. The enthusiast may even dream of days of consolidated management, diminished competition, and reduced law-expenses, which should render it possible for railway directors to appropriate funds to the clothing of the vast wall space of Euston Square or Paddington Station, with noble forms and glorious colour. But as things now are, with the average of railway dividends under four per cent., it is no wonder that the answer of the North-Western directors to the liberal offer of Mr Watts to decorate with frescoes the walls of the great room at Euston Square if they would be at the expense of the scaffolding and materials, should have been, that in the

present state of railway property, they did not think themselves justified in incurring even this much outlay for fine art.

In the same direction with the beginnings of public employment for the artist, already made or contemplated, are working the Schools of Design, established through the country in connexion with the department of Science and Art; and still more the Museum of the active department at South Kensington, and the Exhibitions in more or less direct connexion with it, as those of the Architectural Association, the Horticultural Society, the Fine Arts Club, and such Exhibitions as that unequalled show of rare and precious objects of art-workmanship lent by their owners last year. It is difficult to over-estimate all that has been done by this department and its schools to popularize and spread the relish for art; and though its primary purpose is to foster and encourage the arts of industrial design, this cannot be done without disseminating knowledge and taste of Fine Art proper, without cultivating the perception of form and colour, and familiarizing the public mind with the conception of art as a national business and concern. The plan for the decoration in mosaic of the external arches of the picture gallery of the International Exhibition building, should it ever be carried out, will prove the most important step, perhaps, yet taken in the way of such public employment of painting as we desiderate.

We think it fortunate that while this movement is visibly stirring in all directions, a commission should have been appointed to inquire into, and report upon, the relations of the Royal Academy to the art of the country, the teaching of its schools, and the degree in which, as at present constituted, it fulfils the intentions set forth by its founders, and the means by which, if it fail to satisfy fair requirements as the great council and teacher of art in England, it may best be brought into a position to meet these requirements.

We might expatiate at length on this subject, but we prefer to wait till the report of the Commission has appeared. If, in conclusion, it be asked whether this country possesses the men qualified to lead our art into the loftier and wider path to which we have been pointing, as the road to nobler achievement than any that private patronage can ever propose to the painter, we believe the answer may safely be given in the affirmative.



With such a guiding head as the President of the Royal Academy,—of a taste so thoroughly cultivated, of such wide and sound knowledge, both of masters, schools, and methods,—with men of such proved power for large work as MacLife, Landseer, Dyce, Cope, Watts, Herbert, Ward, Elmore, Leighton, Millais, Armitage, Hunt, Horsley, Phillip, Poole, O'Neill, F. Goodall, Rossetti, F. M. Brown, Lucy, Scott, and G. H. and W. C. Thomas,—to say nothing of younger men as yet untried in art of the kind, and on the scale required for public purposes, but whose powers only need the demand to rise to the height of the new opportunity,—we do not doubt that English art might ere long achieve triumphs in the domain of public employment, not less great than it has already won in that of private patronage.

It may seem startling at first sight, but we cannot but think that a great power for vigorous historical work on a large scale is lying dormant in men like Tenniel, Cattermole, Gilbert, Louis Haghe, E. Corbould, and other of our book-illustrators and water-colour painters.

The chief difficulty at present, supposing all other conditions secured, would be to strengthen our painters against the temptation of the large gains offered by the dealer and private purchaser. But we believe that even the men most accessible to such temptation would gladly forfeit the opportunity of larger earnings for a time in order to associate their names with some memorable public work, and so to extend the glory of their country to the only domain of art in which she has as yet won no recognition.\*

We venture to think that the expression of this faith—for it is more than a hope—is a not unbecoming introduction to the public of this, the first quarterly periodical specially devoted to the Fine Arts, which has appeared in England.

TOM TAYLOR.

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\* We do not know where the reader will find more sound thought on the subject of the public employment of artists in England, compressed into briefer compass, than in a paper by Mr G. F. Watts, appended to the third volume of the Autobiography of Haydon, 2nd edition.

THE "RAPHAEL COLLECTION" OF H.R.H.  
THE PRINCE CONSORT.

*By* DR E. BECKER *and* C. RULAND, Esq., *formerly*  
*Librarians to H.R.H.*

THE Royal collection of prints at Windsor Castle as it was left by George III. consisted for the most part of engraved portraits; but there were besides collections of works of engravers, as A. Dürer, Lucas van Leyden, W. Hollar, Callot, &c., fundry volumes containing prints, chiefly by old masters, after Michael Angelo, Raphael, the Caracci, Guido, Guercino, Rubens, &c., in which however no systematic attempt to illustrate the genius or history of these several masters had been made.

The Prince Consort's first efforts were directed to the recasting of this accumulation of material, and after having made a satisfactory commencement with the engraved portraits, his attention was directed to the prints which might be made available for the illustration of the history of Art; the works of engravers, as such, not requiring very special or scientific care.

Here it was but too evident that a great increase in the number of the prints and a vast improvement in the quality of them was indispensably necessary. It therefore became a question whether the best method of procedure would not be, in the first instance, to select one of the greater masters, and to illustrate the growth and progress of his genius as completely as possible, rather than to attempt the exhibition of the growth and progress of art generally.

Leaving therefore the works of the masters of the various



schools to be illustrated by what may be called casual accessions to the general collection, the Prince chose that master for whom he had always entertained the strongest predilection, and whose place at the head of the artists of all schools and all times few will dispute—RAPHAEL. And he hoped, after two or three years devoted to his works, to be able to take up in succession Michael Angelo and Leonardo da Vinci, and to elucidate the development of their gigantic powers in a similar manner.

The Prince was fortunate in his choice of Raphael as the first master whose works were to be illustrated in this complete manner, since there exists in Passavant's "*Rafael von Urbino und sein Vater Giovanni Santi*" precisely the guide-book which was required for such an enterprise. The second volume of this work (in which were accumulated the results of twenty years of most conscientious study) contains nearly a perfect list of all the known works of Raphael, with the history and description of each, and thus served to direct the Prince both in the requisite research and in the classification of the materials which were obtained.

The general design of the Prince was to procure the best possible representation of every picture or other work of the master, whether it were an engraving, a lithograph, or a photograph; and to arrange with each the drawings and studies for it. By these means he hoped to exhibit the entire progress of this consummate artist from his early years, in which his paintings are scarcely to be distinguished from those of his teacher, Pietro Perugino; through the period in which, whilst he lived at Florence, Leonardo and Fra Bartolomeo exercised so happy an influence upon him; till we find him in the perfect flower of his genius at Rome, no unsuccessful rival of Michael Angelo himself, and entrusted with the great works in the Vatican by the Popes Julius II. and Leo X.

The plan was formed towards the close of the year 1852, and a commencement was made in carrying it out in the following February, when every engraving adapted to the purpose which could then be purchased was bought. After proceeding thus for some time, it was found that a great number of pictures

existed of which no engraving or lithograph had ever been published. In these instances the newly-invented art of photography was resorted to. And all the influence which the high position of the Prince and his relations with the different courts of Europe, as well as his well-known devotion to the Fine Arts, could give him, was employed to procure photographic copies of these unengraved pictures, wherever they could be met with, in public or private collections, either in England or on the Continent. Thanks to the liberality of the possessors or trustees of these treasures, who generally most willingly entrusted them to the photographers commissioned by the Prince, there are now few known or important paintings which are not represented in the Raphael collection at Windsor.\*

Whilst this series of copies of Raphael's pictures was thus advancing towards completeness, it was with the profoundest interest that the Prince compared the original drawings of Raphael in the Royal collection with the paintings to which they were related. Such a comparison displayed the amount of conscientious care expended on the preparation of these pictures. It showed how diligently the master sketched beforehand, now the general treatment of his subject, now the nude figures, and now the drapery. What lessons in art, too, might not be learned by placing beside any one of his pictures an original sketch of its composition, which he had abandoned in consequence of his subsequent studies, that led him to adopt a totally different arrangement of the principal figures!

These remarks, referring to the original drawings of Raphael, apply with scarcely diminished force to well-executed fac-similes of them, and so the purpose arose in the Prince's mind of adding to the collection he had already formed whatever reproductions of these drawings he might be able to obtain. He therefore resorted in the first instance to publications like the "Cabinet Crozat," the engraved imitations of ancient drawings by Picart,

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\* In some cases where the tone of the picture was such as to give little more than the outlines, the photograph was touched after the original by a competent artist, in order to insure as truthful a representation as possible



Rogers, Mulinari, Prestel, Metz, Ottley, St Morys, Celotti, and Förster, the "Lawrence Gallery," &c. &c.

The Raphael drawings in all these works, however, amounted to but a small number of those known to exist, and which Passavant had carefully described from notes taken by himself, in museums and private collections in every part of Europe. It was necessary therefore to devise means for procuring copies of these.

The first step taken by the Prince in this direction was to have all the drawings ascribed to Raphael in the Royal collection photographed. Some of these had been reproduced at an earlier date in engraved fac-similes, and thus it was easy to compare the merits of these two methods of representing the drawings of the old masters. The superiority was found clearly to be with the photograph, which exhibited every minutest trait of the artist's pen or pencil, but in the existing stage of the art of photographing, the engraved fac-simile had at least the advantage of representing the general appearance and colours of the original.

The Prince next proceeded to invite the possessors of private collections, and the trustees and councils of public ones, to follow the example which he had set with the Windsor drawings; and in most cases he offered the photographs of these in exchange for photographs of their Raphael drawings. And this he did not merely for the purpose of procuring materials for his great undertaking, but also because he found that the inducement thus presented was generally sufficient to lead to the photographing of the drawings, which were by this means made accessible to the public at large.

Different plans had to be pursued and different results were arrived at in the efforts made to secure these objects. In some instances the Prince obtained permission to take photographic negatives of the drawings, from which he was permitted to print no more copies than were required for his own collection. In other cases the possessors of the drawings had them photographed at their own cost, but retained the negatives, and did not allow any copies to be produced for general sale. Some public

galleries and institutions liberally undertook the photographing and publishing of their own drawings; whilst others gave permission to a photographer or publisher to undertake this at his own risk.

Having succeeded in obtaining the photographing of other collections of drawings, to a sufficient extent to justify the hope that others would be photographed without his personal intervention, the Prince gave the negatives of the drawings in the Royal collection to the South Kensington Museum, in order that copies of them might be made immediately accessible to the public at the cheapest possible cost.\*

As the fruit of all these labours, which extended over many years, the Prince enjoyed the satisfaction, before his too early death, of seeing the drawings by Raphael in almost all the great museums throughout Europe photographed, and in numerous instances made accessible to the public.

The following list gives the names of the chief collections which have thus been photographed, and the number of drawings in each which, with more or less correctness, have been ascribed to Raphael.† The asterisk prefixed shows that the drawings may be purchased.

* Oxford	University Collection	.. .. .	140
—	Collection at Christchurch College	.. .. .	10
—	The Rev. Dr Wellesley's Collection	.. .. .	16
* Windsor	Royal Collection	.. .. .	48
London	British Museum (a few of these have been published)	.. .. .	37
—	Miss Woodburn's Collection (the drawings in this Collection were sold by auction in 1860, and have been dispersed. Ten were bought by the British Museum. The greater part		

\* These negatives have now been placed in the Royal Library at Windsor, the Museum having discontinued the publication of its photographs, and preparations having been made by the command of the Prince to publish photographic fac-similes (but printed by some carbon, or permanent process) of all the choicer drawings in the Royal Collection.

† The actual value of these numbers may be estimated by the difference between the 48 here stated to be in the Royal Collection, and the number described by Paf-favant as genuine—no more than 19.



32 *The Raphael Collection of H.R.H. the Prince Consort.*

	of the Raphael drawings were photograph- ed for the Prince, but none of them were published) . . . . .	about 70
—	Mr W. Russell's Collection . . . . .	5
—	Mr J. C. Robinson's Collection . . . . .	12
Chatfworth	Duke of Devonshire's Collection . . . . .	9
Twickenham	Duc d'Aumale's Collection . . . . .	11
* Venice	Accademia di belle Arti . . . . .	101
* Florence	Galleria degli Uffizii . . . . .	31
* —	— di belle Arti . . . . .	3
* Turin	Royal Museum . . . . .	15 (?)
* Vienna	Collection formed by Archduke Albert . . . . .	88
—	Collection of Prince Esterhazy . . . . .	5
Berlin	Royal Museum (partly published) . . . . .	10
* Dresden	Royal Collection . . . . .	7
—	Collection of Mr Grahl . . . . .	13
Weimar	Grand Ducal Collection . . . . .	3
Münich	Royal Collection . . . . .	5
Frankfort	Städel's Institute (partly published) . . . . .	10
Düsseldorf	Academy . . . . .	7
Paris	Louvre . . . . .	about 50
—	Collection of Baron H. de Triqueti . . . . .	8
* Lille	Wicar Museum . . . . .	50
Haarlem	Tayler Museum . . . . .	about 25
* Copenhagen	Thorwaldsen Museum . . . . .	3
Stockholm	Royal Collection . . . . .	14

The interest in these reproductions of the works of Raphael speedily extended itself, and it was highly gratifying to observe with what zeal the possessors of drawings by ancient masters, however few in number, caused them to be photographed; whilst the larger accumulations of public institutions gradually became commonly known and accessible by the publication of their choicest treasures. And in this way had the efforts of the Prince, even before the completion of his Raphael Collection, not only secured his object with regard to it; but, as an incidental consequence of his endeavours to reach that end, he was enabled most effectively to add to the mass of materials from which the illustrations of the works of the other great masters must be derived.

There remains but one important collection, that in the Biblioteca Ambrosiana at Milan, the Raphael drawings of which have not yet been photographed. Beside these, it is not known that there are more than fifty other drawings, which are for the most part in small private museums, that are not represented in the Raphael Collection. It is most probable, however, that there are many more scattered throughout the Continent, which have escaped all recent researches. At least it is certain that many were once known to connoisseurs (for example, so many of those mentioned in the catalogue of the Jabach or Crozat Collection), which in late years have been entirely lost sight of. We hope that this paper may assist in recovering the knowledge of them, and respectfully invite communications on the subject.

It is also probable that there still exist in Italy, paintings which were executed by Raphael during the most interesting period of his earlier career; when he was gradually freeing himself from the conventionalism of his masters and predecessors, but had not yet accomplished his deliverance and final triumph. One of the plans by which the Prince expected to perfect his great monument in the history of Art, was by commissioning some person, who had made himself master of the subject by the study of the materials amassed in this collection, to conduct a most careful investigation in Italy; for the especial purpose of ascertaining whether such works did not exist, and of procuring photographs or drawings of all that might be found. He hoped too that in the course of such researches, other valuable additions might be made to the knowledge which we already possess of the history of this great master.

The plan adopted for the arrangement of the illustrations of the works of Raphael, which had from all these various sources been brought together, was in its principal features borrowed from Passavant's second volume.

I. The picture was represented by the principal contemporary or ancient engravings, and, next, by the best modern engraving; to which were added any prints which showed a deviation from the original composition, a fact which generally indicates the existence of other pictures in which such changes



34. *The Raphael Collection of H.R.H. the Prince Consort.*

have been introduced; and those particularly, if of ancient date, representing portions of the composition when it was certain that they were derived from the picture itself, and not from studies or drawings made for it.

II. Any drawing or picture by any other master, which might have influenced Raphael in the choice or treatment of his subject; was represented by engraving or photograph. And then in the same way were introduced the studies by Raphael himself for the picture, arranged in the order in which they might have been executed, or according to the different parts of the composition. And here the benefit of Passavant's labours was most apparent. For in addition to giving a list of all the drawings attributed to Raphael, under the head of the collections in which they are found, he has also classified them according to the pictures to which they may be supposed to belong. Thus, for example, we find brought together, under the head of "The Disputa," drawings which are now scattered in every part of Europe, at Paris, Windsor, Oxford, Vienna, Munich, Milan, Florence, Montpellier, and Lille.

III. In some instances, later artists made use of compositions of Raphael in their pictures; and wherever it was possible, engravings or some other representations of these pictures were procured.

The plan which has been adopted will, perhaps, however, be most satisfactorily understood if we give here a complete list of all the engravings, fac-similes, &c., which illustrate one picture, "The Borgheze Entombment," which was painted by Raphael after he had completed his studies of the works of the great Florentine masters, especially of Leonardo da Vinci, and may be considered as the earliest and most important specimen of his second style.

I. *Amfler's engraving of the picture, including the Predella.*

II. *Studies for this picture.*

1. Pen and Ink Drawing of the principal group (the Disciples carrying the Body of Christ), in the Uffizi Gallery at Florence. Photograph. Fac-simile by S. Mulinari, No. 70.

*The Raphael Collection of H.R.H. the Prince Consort.* 35

2. Pen and Ink Study from the nude of the Disciples alone, in the Gallery of the Louvre. Photograph.

3. Pen and Ink Study from the nude of the Disciples, with the body slightly indicated, in the Taylor Museum at Oxford. Photograph.

4. Pen and Ink Sketch from the nude of a Disciple, with the upper part of the body, in the Baron de Triqueti's Collection. Photograph.

5. Slighter and less perfect Sketch of the same subject, in the Taylor Museum at Oxford. Photograph.

6. Pen and Ink Sketch of the group with the Virgin on the right-hand side, in Mr Lembrugge's Collection at Amsterdam. Fac-simile in the "Lawrence Gallery," No. 9.

7. Early Copy of this Drawing in the Royal Library at Windsor Castle. Photograph.

8. Copy of the Upper Part of this group in the possession of H. R. H. the Grand Duke of Saxe-Weimar. Photograph.

9. Pen and Ink Sketch of Parts of the same group, the figure of the Virgin drawn as a skeleton, in Mr Lembrugge's Collection at Amsterdam. Photograph.

10. J. Bonafone's Engraving after this, or perhaps a similar drawing. [Bartsch, No. 50.]

The catalogue of the Cabinet Crozat mentions another study for this picture, but it has not yet been discovered.

III. *Studies with Variations in the Composition.*

a. *The Virgin not Fainting.*

1. Pen and Ink Drawing in the British Museum, the Virgin approaching the Disciples carrying the Body. Photograph.

2. Pen and Ink Drawing in the Collection of Mr Birchall, the Body carried in quite a different way; the Virgin kneeling on the further side of it. Fac-simile by Comte de Caylus, when in the Crozat Collection (No. 41).

3. Slight Pen and Ink Sketch from the nude of the Disciples carrying the Body, nearly in the same manner as in the last drawing, in the Taylor Museum at Oxford. Photograph. Fac-simile by Comte de Caylus, when in the Crozat Collection (No. 42), under the name of "La Mort d'Adonis." Fac-simile by Ottley, entitled "the Death of Adonis," for his Italian "School of Design."

b. *The Body of Christ lying on the knees of the Virgin and Mary Magdalen.*

1. Pen and Ink Drawing in the Louvre Collection. Fac-simile by

36 *The Raphael Collection of H.R.H. the Prince Consort.*

A. Leroy. Fac-simile in the "Lawrence Gallery," No. 25. Photograph.

2. Engraving by Marc Antonio [Bartsch, No. 37], and Copy A. Engraving by Ag. Veneziano. [Bartsch, No. 38.]

3. Pen and Ink Sketch in the Taylor Museum at Oxford; the Disciples differently arranged, the principal group remaining the same. Photograph. Fac-simile in the "Lawrence Gallery," No. 11.

4. Early copy in Red Chalk of the same drawing, in Miss Woodburn's possession. Photograph.

5. Slight Study in Silver Point of the group of the Women with the Body, in the Taylor Museum at Oxford. Photograph.

6. Pen and Ink Study of the group of the Disciples, in Mr Bale's Collection. Photograph. Fac-simile by Ryland in Rogers's Collection of Imitations.

7. Pen and Ink Study from the nude for the same group, in the Taylor Museum at Oxford. Photograph.

8. The Body of Christ in the same manner at the back of the preceding drawing. Photograph.

c. *Various.*

1. Pen and Ink Drawing of two nude figures depositing the body of Christ in a grave, and several heads, in the Taylor Museum at Oxford. Photograph.

2. Pen and Ink washed Sketch in the Collection of H. R. H. the Duc d'Aumale; Apostles and Holy Women depositing Christ in a Sarcophagus. Photograph.

3. Early Copy of this Drawing in Messrs Colnaghi's possession. Photograph.

4. Two Studies in Raphael's Sketch-book (in the Collection of the Academy at Venice), after Mantegna's engraving. Photograph. Fac-similes in Celotti's "*Disegni originali*."

IV. *Of the Timpano, representing the Almighty Blessing,*

No engraving is in existence, except a very slight lithographic tracing in Ramboux's "*Art du Moyen Age*." Photography will have to be resorted to in order to procure a faithful representation of this picture, now in San Francesco at Perugia.

V. *The Predella, representing the Three Allegorical Figures of*

1. *Faith.* B. Defnoyer's Engraving.

2. *Charity.* B. Defnoyer's Engraving. G. Morace's Engraving,



and Photograph of the Pen and Ink Study for this Group in the Collection of the Archduke Albert at Vienna.

3. *Hope.* B. Defnoyer's Engraving.

After the arrangement of the drawings which could be associated as studies with particular pictures, the principle to be adopted with regard to those which could not be so associated had to be determined. And as facility of reference was, in the case of these studies, of the first importance, it was resolved to classify them according to their subjects; the names of the collections in which they are found being employed as a further means of distinction and identification.

The question of the genuineness of drawings assumed continually increasing importance in the progress of the work, and to prevent the collection from being inundated with copies and apocryphal studies which abound everywhere, the following classes were selected: first, of course, those which are undoubtedly by Raphael's hand; secondly, those considered by competent connoisseurs to be genuine; thirdly, those which, having borne the name of Raphael in such famous collections as those of Crozat and Lawrence, had established a historical relationship with his works; and, lastly, those which, though undoubtedly spurious, could make good their claim to admission as representatives of original drawings which have been lost sight of, or as early studies from the pictures, especially if by artists of distinction, or by any other means which would show them to be of *special* interest for such a collection.

Both with regard to pictures and drawings, a result which was at first quite unexpected can scarcely fail to arise from this extensive collection of authentic representations of works ascribed to Raphael. Spurious drawings and compositions will doubtless display their true character when they are thus clearly brought into comparison with the unquestionable productions of the master.

Another division of the Raphael collection is composed of engravings, either known or supposed to be after compositions by him; but of which the original pictures or drawings do not now exist, or have been lost sight of. The greater number of

these were produced by Marc Antonio and other engravers contemporary with Raphael, and comprise the very best works of that school, being amongst the rarest and most costly of prints. The high quality of many of these as works of art appears to have induced Passavant to place in the same category with them, a number of engravings by the same masters, executed after drawings, well known and described by him in his general list.

So many prints however have at all times been attributed to Raphael, that the number admitted into the collection has necessarily been restricted to those acknowledged as his by such authorities as Bartsch, Passavant, &c.; and those which the engravers themselves have ascribed to Raphael.

As an appendix, there are added representations of the few existing works of sculpture which were executed by Raphael's hand, and copies of architectural plans, with views, &c., of the buildings themselves, which were erected from them, or under the superintendence of Raphael himself. Whilst a complete series of the portraits of this master, whether painted by himself or by others, will form an introductory volume to the whole collection.

The engravings and photographs composing this unique collection are laid down upon large leaves formed by pasting two sheets of fine cartridge paper upon linen, which, projecting beyond one edge, will serve to bind them in volumes, when a sufficient degree of completeness has been reached. The number of these volumes cannot yet be stated accurately, but it is certain that it cannot fall far short of fifty. To receive these a cabinet has been especially constructed by Mr J. G. Crace, which constitutes one of the chief ornaments of the Print-rooms at Windsor Castle. In it those portions of this great work which are finished are already deposited, and in its progress the interest of the Queen and of the Royal Family is most warmly engaged. And most naturally so, for whilst the nation collectively, or in districts, is rearing its monuments to the memory of that best and most illustrious of Princes—ALBERT THE GOOD; whilst the splendid mausoleum at Frogmore will commemorate the undying love of the bereaved sovereign, and Wolfey's Tomb-house, at

length finished, the reverent affection of their children ; this collection will be *the Prince Consort's own Memorial*, and will abide as a perpetual token of the refined and elevated taste, which rendered his private and his public life alike pure and beautiful ; and of that profound and intelligent appreciation of the Fine Arts, which made him, not only, whilst living, a mighty power to ennoble and diffuse their influence, but even now that he has passed from amongst us to the kingdom of perfect beauty, and holiness, and truth.





THE EARLY HISTORY  
OF  
THE ROYAL ACADEMY.\*

*By* S. REDGRAVE, Esq.

It is a trite remark that the origin of every school of art is to be found in national character, following the impulses of which, it has its development in the martyrdom of saints, the heroism of battle-fields, or the revelries of drunken boors. The art which first found popular favour in England was domestic, and appealed in portraiture to the affections of home. It was almost exclusively in the hands of foreigners, who, tempted to our metropolis by large gains, settled here with their young countrymen as pupils and assistants. Before the reign of George II., the Englishmen whose talents gave them distinction as painters, and whose works are valued in our day, may be named in a breath. They were the great miniature painters, Nicholas Hilliard (1547—1619), Isaac and Peter Oliver (1556—1617; 1601—1660), and, later, Samuel Cooper (1609—1672), the rare beauty of whose heads has never been surpassed: and the painters in oil, William Dobson (1610—1646), Robert Walker, Cromwell's painter, who died about 1660, and John Riley (1646—1691). We have certainly the names and works of a few others, but the trump of fame which sounded loudly in their day does not resound in ours; and few would now agree with Dr Plot,

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\* The History of the Royal Academy of Arts, from its Foundation in 1768 to the Present Time; with Biographical Notices of all the Members. By WILLIAM SANDBY. 2 vols. Longmans, 1862.

the historian of Oxfordshire, who says of Charles II.'s Serjeant Painter, Robert Streeter,—

“That future ages must confess they owe  
To Streeter more than Michael Angelo,”

or endorse the contemporary reputation of some others of the same class, who have lacked such grandiloquent flattery.

In the period more immediately preceding that of which we have to speak we find the portrait painters, Charles Jervas (1675—1739), now only known as the friend of Pope, and of whom Sir Joshua cruelly said, in answer to Miss Reynolds' observation that she heard so much of Jervas and saw so little of his works, “You see, my dear, they are all promoted to the attics;” Jonathan Richardson (1665—1745), an able face-painter, esteemed also as a writer on art; and Sir James Thornhill (1676—1734), a decorator of our palaces and public buildings, whose works, though contracted for at £3 the square yard, are by no means without merit, and still receive their share of admiration in the Painted Hall at Greenwich, and, retouched and repainted, under the dome of St Paul's.

Hitherto, then, the English painter had chiefly found his market in portraiture. He gratified the affections or flattered the vanity of his patrons. He painted the popular alderman, full-robed and wigged, who, strutting in stiff dignity, garnished the Company's Hall; or the well-fed college don bearing upon his broad shoulders all the learning of his college; or he painted for the family mantel-piece, no matter with how little art, a cherished remembrance, a possession dearer to those who for a short time surrounded it than the finest work of the greatest master. But in portraiture the English painters could get no further than the face; such was the limit even to Samuel Cooper's great talent and to Richardson's art on canvas. They were truly styled *face-painters*, and the practice then was to employ *drapery-men*, usually foreigners, to do the rest. These men's work was almost stencilled—there was no variety of background, no characteristic action, or even distinctive costume; hands were rarely attempted, but when introduced, were all of the same stamp. The story of a fitter who insisted upon having his hat on his head, instead of

under his arm according to rule, and found when the portrait came home, that in addition to the hat he wore to order, the customary one under the arm was not omitted, will require no verification to those who are conversant with the portraits of the period. But English art-aspirations went no higher—the public were satisfied,—and of our English painters Evelyn truly said that “greedy of getting present money for their work, they seldom arrive at any further excellency in the art than face-painting, and have no skill in perspective, symmetry, the principles of design, or dare to undertake history.”

Another generation brings us down to Thomas Hudson (1701—1779), a portrait painter of strictly the foregoing school, remembered as the master of Reynolds. Frank Hayman (1708—1776), who aimed at greater things, was the originator of a great school of book-illustrators, and before the arrival of Cipriani, was reputed our greatest historical painter. He was too the friend and boon companion of William Hogarth (1697—1764), the founder of the English school, whose name and works will live with us for ever. Self-willed, self-taught in art, yet not without the seeds of a fair general education, this true genius threw aside the graver, to the use of which he had served a long apprenticeship, to become a painter. Commencing with portraits, still the prevailing art, he was distinguished by a style of grouped portraits, then called conversation pieces, clearly indicating his future genius. Then, led away by the ambition of rivalling others in the great style of history painting, he decorated the staircase of St Bartholomew's Hospital with subjects from Scripture, the figures seven feet high. But he was falling into company with the “black masters,” whom he despised and abused. He was out of his depth and out of his element. He wished, as he tells us, “to compose pictures on canvas, similar to the representations of the stage, and that they should be tried by the same art and criticized by the same criterion;” and, following this, the true bent of his genius, he became to our art what Ben Jonson was to our literature, and something more.

Mr Sandby has hurried over this ground in his first chapter on “The early History of the Fine Arts in England,” which does



not, however, warrant so large a title, limited as it is to a mere enumeration from Walpole of the foreigners and Englishmen who practised art here, without any attempt to afford us an insight into the state of the arts, or the influence these men had upon them; of this, from the reign of Henry VII. to the succession of George III., we learn nothing whatever. Yet, in competent hands, there is matter here for an important and interesting chapter. It would not however be just to expect from Mr Sandby what at the outset he disavows. He lays no claim to technical knowledge of art, and modestly wishes that his work had been undertaken by an abler hand. He was only induced to commence a task neglected by others; inclined probably, we may add, to an institution of which his ancestor—an artist who was spoken of with esteem by all his contemporaries—was one of the foundation members. The merits of Mr Sandby's work consist in the patient collection and arrangement of all the known materials connected with the early art-schools and societies in this country which preceded the establishment of the Royal Academy, and with the subsequent progress and history of the Academy and its members. He had access to the records of the Academy, but he does not open up any new sources of information or add much to our previous knowledge. He seldom ventures upon any opinions of his own—rather avoids them altogether—and makes little use of that combination of fact and reasoning called by lawyers circumstantial evidence, in elucidation of his subject. Treating of art and artists in a dry manner, he passes coldly over those parts of his subject which demand a more genial pen. Yet his work is honestly and, within the bounds he has imposed upon himself, well done; and is a useful contribution to the neglected literature of English art.

We now approach the period of Mr Sandby's history. From the most eminent of the next generation of painters the first members of the Royal Academy were nominated. The state of society had not for some years been very favourable to art or literature,—far from it. George II. hated “boets and bainters;” neither found encouragement at his Court. Men's minds were distracted by the not yet settled Government of the new family;

political intrigue was rife ; men were formed into clubs with the sole object of an evening carouse ; all drank deep and played high ; cock-fighting, dog-fighting, and other debasing pursuits, gaming and debauchery, were the fashion ; Jack Ketch was fully employed at Tyburn ; and traitors' heads still formed the ghastly ornaments of Temple Bar. The ladies meanwhile were rakes : they flocked to Ranelagh, made their game at basset or ombre, and talked scandal, for which there was ample food. Art could find little encouragement in such company, and up to the time at which the Royal Academy was founded, matters were only beginning to mend. Neither were the painters exempt from the dissipation of the day. Justice Fielding said of Captain Laroon, an artist of recognized merit, " I consider him and his friend Captain Montague, and their constant companion ' Little Cazey,' the link-boy, as the most troublesome and difficult to manage of all my Bow-street visitors." Hogarth is said to have been a frequenter of the houses in which his most dissipated scenes are laid. With Frank Hayman he visited the well-known Moll King's in Covent Garden, and on one occasion, taking out his sketch-book, he began to draw two women engaged in too hot a dispute. At last one of them taking a glass of wine or gin, squirted it into the other's face,—an incident he immediately seized, exclaiming in delight as he secured the expression and action, " Frank, mind the huffey's mouth ;" and this afterwards formed a prominent group in the third plate of the *Harlot's Progress*. Morland is indeed a sad example. His life is an unvaried record of drunkenness and reckless extravagance ; and there would be no difficulty to find other and more recent instances. The artists partook of the vices of the day.

While on this subject, we would notice Mr Sandby's opinion on the present high social position of artists, which he attributes to the honours conferred on the profession by the Founder of the Royal Academy. We do not agree in this by any means. The Church and the Bar, by requiring of their members a high degree of education, confer on them an acknowledged place in society, which art, even when accompanied by academic honours, does not open to the artist. His place depends solely upon his

education and gentle breeding. They alone give him that true stamp which society will recognize, and which his profession does not secure to him. Such was the case long before the Royal Academy came into existence, and such it continues. There is a pertinent instance in the gossiping pages of Pepys, who did not by any means underrate the place he filled himself in the world. He would not dine with his wife's drawing-master. He tells us, 4 May, 1666, "Home to dinner and had a great fray with my wife about Brown's coming to teach her to paint, and sitting with me at table, which I will not yield to. I do thoroughly believe she means no hurt in it; but very angry we were, and I resolved all into having my will done without disputing, be the reason what it will, and so I will have it." But Pepys esteemed very differently Samuel Cooper, "the great painter in little," as he quaintly styles him; and not for his art alone. He sought an introduction to him as a favour, and praises "his great skill in music, his playing and setting to the French lute most excellent," and he finds that "he speaks French, and is indeed an excellent man." Cooper was a man of education and a gentleman, as well as an accomplished artist; and Pepys' Diary shows that he invited him to his table and courted his intimacy. The distinction which has prevailed even to our own day is precisely the same, and will be to the end of the chapter.

But we must say a little more about Hogarth, if only because the historian of the Royal Academy says so very little of him; indeed brackets him with Paul Sandby, though fame has fixed so wide a gulf between them. Hogarth warred to annihilation against "the black masters," for so he termed the vamped-up spurious works which were sold as the productions of the great painters. He held no terms with the daubers of portraits, whose only art was to grow rich, but mercilessly caricatured them as mourners at the funeral of Vanaken, whose loss as their drapery-painter they had cause to deplore. He spared not Kent, the petted painter and architect, the favourite of the great. He founded a new art, satirical, honest, and thoroughly English, in which, inventing his own story, he painted a drama to be a lesson and a warning to all. But while he did all this, he had, strange



to say, no belief in his countrymen, and repudiated the notion that art could ever flourish on English soil; notwithstanding, too, that he found his only profit in appealing to the multitude, who bought his engravings from paintings which found no purchasers among the titled or the rich. Could he have seen the crowds of his countrymen who daily, with increasing delight, surrounded the fine collection of his works in the International Exhibition (a collection that an Act of Parliament was passed to make more complete), he would have been the first to confess his satisfied pride—and his error. Would that one of those who found rich gratification in his works, would collect the few pounds necessary to repair his tomb now gaping with decay in Chiswick churchyard!

It is however far from our purpose to represent Hogarth as a debauched or immoral man. That his teaching was not too broad for the fashion of his day is clear from its general popularity. Nicholls says, "The familiarity of the subject and the propriety of its execution made the Harlot's Progress tasted by all ranks of the people,—above 1200 names were entered on our artist's subscription book. It was made into a Pantomime by Theophilus Cibber; and again represented on the stage, under the title of the Jew Decoyed, or a Harlot's Progress, in a ballad opera; fan-mounts were likewise engraved containing miniature representations of all the six plates,—these were usually printed off with red ink, three compartments on one side and three on the other;" and this, though an example for all time, was nevertheless six scenes from the life of a prostitute, which it would be difficult for a pure mind to comprehend. But when, in 1743, Hogarth advertised the publication by subscription of his six plates "representing a variety of modern occurrences in high life, called *Marriage à la mode*," perhaps some purist prejudices had arisen even in that day, for he explains that "particular care is taken that the whole work shall not be liable to exception on account of any indecency or inelegancy, and that none of the characters represented shall be personal," and he kept his promise. The subject itself is not immorally offensive, and except the very questionable intention of the third plate, and some secondary un-

obtrusive details, the more fastidious taste of our day would not be shocked.

The career of Hogarth, who, in the entire absence of patronage, laid the broad foundations of the English school, is an example of the unsoundness of the opinion so easily advanced that art in England waited for patronage. When describing the degraded condition of our art, Mr Sandby says, "The main cause of this melancholy state of things was to be found in the practice of preferring foreign painters to the only lucrative appointments for artists in the gift of the Crown, and thus leading all other patrons of art to suppose that nothing but mediocrity could be looked for in our native artists." We do not hold with this doctrine. We believe that even the most mediocre face-painters were well employed and well paid; but confining our inquiries to those thirteen native painters whom Mr Sandby distinguishes in his "glimpse of the history of art," we find that they all, without exception, in some way or other shared the Royal favour and patronage, and that the majority of them successively held the appointment of painter to the Court.

To clear the ground for the establishment of the Royal Academy and to point out the real necessities out of which this institution arose, Mr Sandby devotes a chapter to the previous attempts to maintain schools for teaching drawing and modelling, and the early history of art exhibitions, beginning with the "omnium gatherum," *Museum Minervæ* of Charles I.'s reign, which had truly very little to do with art; and the academy of the scheming pretender Sir Balthazar Gerbier, which had less. All this has an antiquarian interest; but we read with far different feelings how, about the commencement of George II.'s reign, when the portrait painters round whom fitters clustered were unable to paint a head or the commonest accessories, and sculpture, modelling, and engraving were lost arts to Englishmen,—how the artists themselves, aroused at last to a sense of their own great defects and hindrances, and without faith in the dreamers and schemers who had proffered their fostering patronage, made repeated attempts to found permanent schools for art-teaching, as an essential step to their own advancement and the naturaliza-

tion of art in England. A clear perception of this want was a true advance. The difficulty the artists had to encounter was less financial, than the providing of some acknowledged mode of control and government, to which the whole body would so far defer as to give permanence to the institutions they founded. Hogarth, who we all know was no lover of academies, tells us how in the first academy, the managers, who had perhaps injudiciously strained their self-constituted authority, were audaciously caricatured on their own walls, marching in pompous procession round their own school; and how by this flagrant act the association was split into two parties: one of which then used an academy, opened by Sir James Thornhill, but continued only till his death in 1724; the rebel party following John Vanderbank, and being in a few years extinguished by the seizure of their goods and chattels. Next followed the school for the living model, known as the St Martin's Lane Academy, supported by a yearly payment of one guinea from each member, and managed by a committee chosen by all the members. The steady success of this school, to which all the best artists of the time resorted, led to attempts to increase its sphere of action and importance. The Dilettanti Society offered in 1753 to build and support an academy in connexion with the artists. Their offer was generous, but, though actually commenced, it failed. The artists most probably, and with justice, desired to retain the exclusive management of their own schools, and the Dilettanti not unfairly considered that their connexion with the concern should not be solely as its paymasters. So the St Martin's Lane School continued its own way, and increased in the number and standing of its members.

In the mean while our artists were growing in reputation. Men of talent succeeded Hogarth, some of whom were truly distinguished. They naturally desired public approbation. They fought their fair share of contemporary fame, and to reverse the accepted dictum that the names of artist and Englishman were incompatible. They desired to test the opinion of their countrymen by the exhibition of their works, and here they had to encounter another difficulty. This in the first instance they



generously attempted to overcome, and nineteen of our most distinguished artists, among whom were Hogarth, Reynolds, Wilson, Gainborough, Hayman, and Ramsay, presented paintings to the Foundling Hospital with the combined desire to promote the new charity, and to show of how much native art was capable. The exhibition of these works drew a daily crowd of visitors, and the Hospital became a fashionable morning lounge. Elated by this success, in 1760 the artists opened an exhibition free to all the artists, in the Rooms of the Society of Arts, and this, really the first exhibition, was *mobbed* by its constant throng of visitors. The Londoners ran in crowds to the exhibition of the works of our artists, comprising many of much merit, but many more with no right to such association. There was, to be sure, one great inducement—there was nothing to pay—yet there must have been some latent love, some desire which found, in the absence of a cultivated taste for art, its true gratification in the contemplation of a painted story, or the mere imitation of natural objects. Taking courage from these unexpected results, the principal artists fought to make their exhibition more select, both in regard to their exhibitors and visitors, and no doubt also to derive some profit from the public favour. They withdrew in the following year from the body who exhibited at the Society of Arts, where free admission was made a fundamental condition; and in 1761 held their exhibition in the great room which then existed in Spring Gardens, and charged 1s. for the catalogue, which was made a transferable admission during the exhibition, and the next year boldly charged 1s. to each person for every admission.

In these days of free competition, when the rights both of individuals and associations not possessed of any exclusive privileges are so well understood, no one would question the right, though they might the policy, of the artists to charge what they pleased for admission to their own rooms, to see their own productions. They however thought it well to enlist a great authority on their side, and Dr Johnson wrote an apologetic preface to their catalogue. The exhibitions continued, and steadily increased the funds and influence of the artists. They had unexpectedly discovered that there was a public who would

pay to fee their works, and that funds might by such means be raised to improve art-teaching, still dependent upon the St Martin's Lane School, and even, they hoped, to found some permanent institution. For this purpose they obtained a charter in January, 1765, as "The Incorporated Society of Artists in Great Britain;" 211 artists subscribed the declaration and became members, and 24 of the most eminent were named in the charter as the Directors, to whom the management was confided, but the ultimate control remained with the whole body of members. The government was, however, obscurely or insufficiently defined; every member was qualified to hold office, without specification as to the mode or rule of succession, and the members, calling a meeting, made a by-law compelling the retirement of eight of the 24 Directors every year, a proceeding which the Attorney-General held to be warranted by the terms of the charter, while the Directors contended that it was opposed to its spirit. The members persisted, and at the next annual meeting removed 16 of the Directors, including the President and the Secretary. Edward Edwards, who wrote the continuation of Walpole's *Anecdotes of Painting*, says that "several very inferior artists were introduced into the places of the most respectable of those from whom the society, together with the private academy and the exhibition, received their origin and support." This proceeding he also tells us satisfied no one but the cabal with whom it originated. The eight Directors who were left, remained in the hope that peace might be restored. The first meeting proved that this was not possible; that they were left in a false position, and, powerless for any good purpose, they took the only proper course in such case, and resigned. Their letter, though it shows that they felt the society had treated them with contumely, has an honest, manly tone. It was addressed to Mr Kerby, the newly-elected President.

"Sir,—Though we have the strongest objections to the unwarrantable manner in which most of the present Directors of the Society were elected, yet our affection for the community was such that we had, in spite of every motion to the contrary, resolved to keep possession of our directorship. But finding the majority of the present Directors

bent upon measures which we think repugnant to our charter, and tending to the destruction of the Society, we judge it no longer safe to keep possession of our employments—therefore do humbly resign them, that no part of the blame, which will naturally follow the measures now pursuing, may, in any shape, be laid upon us. From the motions and insinuations of the last meeting we clearly see what plan is to be pursued; and we likewise clearly perceive that, however odious and hurtful such a plan may be, we shall find it utterly impossible to prevent it. We would not, however, by any means be understood to object to every remaining Director. You, sir, and some others, we have the highest esteem for, as you have been elected into your offices without taking part in any intrigue, and, being men of honour and ability in your professions, are extremely proper to fill the places you occupy. We are, &c.,

JOSH. WILTON.

EDW. PENNY.

RICH. WILSON.

BENJ. WEST.

WM. CHAMBERS.

G. M. MOSER.

PAUL SANDBY.

F. M. NEWTON.

“ 10 Nov. 1768.”

A glance at the lists of the Society makes it clear that the artist strength and influence lay in the Directors, who, in their secession, were followed by many other members. It could not be expected that the stronger would submit to the government of the weaker, against whose incompetence they protested. The seceders felt that the growing interests of art were in their hands, and whether spurred to prompt action by any warmth or not, they lost no time. On the 18th of October 16 Directors were removed from the governing body; on the 10th November the remaining eight of their colleagues resigned, and on the 28th of that month, 29 artists (Mr Sandby erroneously says 22 only), of whom 24 were the cream of the Incorporated Society, presented a memorial to the King, praying him to establish a society for promoting the arts of design, and to grant his assistance, patronage, and protection. His Majesty at once promised all that was solicited by the artists, and required them to prepare for him their plan fully explained in writing. This was done on the 7th December, and on the 10th December was approved by the King. The *Instrument*, for so it is designated,



founding *The Royal Academy of Arts in London*, is drawn in formal phraseology, commencing with a dignified "Whereas," reciting the royal approbation and assent, which is also testified by the sign manual. It provides that the society shall consist of 40 members only, who shall be called academicians of the Royal Academy—that all of them shall be artists by profession, at the time of their admission, painters, sculptors, or architects; men of fair moral character, of high reputation in their several professions, at least 25 years of age, resident in Great Britain, and not members of any other society of artists in London; and it empowers this body to fill all vacancies by election from among the exhibitors at the Royal Academy. These are the conditions of membership; 36 members were named in the Instrument itself, two were nominated by the King in the following year, and the remaining two vacancies were filled by election, which thereafter became the rule.

For the government of the Society it is provided that, at an annual General Meeting, a President and eight other members shall be elected to form a council, who are to have the entire direction and management of the Society's business, four of its members in rotation being changed every year; and further, that a Secretary and a Keeper shall be elected from among the members, and a Treasurer, also from among the members, appointed by the King.

That its teaching, which forms a prominent feature, may be under the ablest artists, provision is made by the Instrument for the annual election of nine academicians as visitors to attend the schools, and for the appointment of professors of anatomy, of architecture, of painting, and of perspective and geometry; but, strange to say, not of sculpture, the professorship of which was not founded till 1810; and that each of these professors shall give six public lectures yearly; also for the periods at which the schools and the library, free to all students, shall be open, and the modes of teaching to be pursued.

The exhibitions are required to be annual, to include paintings, sculpture, and designs, open to all artists of merit, and from the profits arising out of them £200 was directed to be

set aside for indigent artists or their families, and the remainder to be applied to the support of the institution.

The election of the members, the appointment of professors, and all new laws and regulations, as well as a statement of the accounts, are to be submitted for the approval of the King, who at that time generously undertook to pay all deficiencies.

In the following year a new class was added, consisting of 20 members, called Associates, elected from the same professions and in the same manner as the academicians, from exhibitors not under the age of 20. The associates to be entitled to every advantage enjoyed by the academicians, except that they have no voice in the deliberations or share in the government of the academy, and from among them only the vacant seats for academicians are to be filled. Six associate engravers were also added with the same advantages, except that they were ineligible for election as academicians; a limitation which has recently been removed.

It is clear that George III. really felt an interest in the institution he had founded, and gave it his cordial support. In 1780 he allotted to its use apartments in the new buildings at Somerset House, then just completed; and in the first twelve years of its existence, he contributed from his privy purse in aid of its funds, in sums diminishing from year to year, a total of £5116, sustaining it till it was able to stand alone. These were solid advantages, proceeding from the personal favour of the King, for the academy was invested with no corporate powers or privileges; it had no official recognition or public responsibility; the title of Royal Academician was unknown, is so still to the multitude, and did not become a distinction till rendered so by the talents of those who held it. It was incumbent for its first members to give it a value which their successors must maintain. The strength of the new institution consisted in its combining, under a well-framed code of laws, the most eminent artists of the day empowered to manage their own affairs. Its success was dependent upon their prudent management, and upon their body maintaining its stand as the unquestioned head of the profession.

*(To be continued.)*

## THE "LOAN COLLECTION"

AT SOUTH KENSINGTON.\*

IN the autumn of the year 1849, the gentlemen to whom His Royal Highness the Prince Consort had delegated the duty of ascertaining the readiness of the leading manufacturers, and others interested in the progress of the arts and commerce of this country, to support the then proposed Great Exhibition of the products of industry of all nations, met at Manchester. After some days of hard work, and but partially successful canvassing, they determined to separate, in the hope that the sympathy they might obtain in other localities would bring over the large body of waverers, and over-cautious souls left behind in "Cottonopolis." The first really cheering reception given to the project was met with at Bradford, to which Mr Digby Wyatt had been despatched. On his arrival in that town, Mr Wyatt remembered that it was the residence of a colleague of his upon the council of the Archæological Institute, and a distinguished collector of art-treasures of the Mediæval and Renaissance periods, Mr Edward Hailstone. That gentleman, who was subsequently nominated one of his Royal Highness's special commissioners, at once entered into the project with enthusiasm, and

\* "Science and Art Department of the Committee of Council on Education."

"Catalogue of the Special Exhibition of Works of Art of the Mediæval, Renaissance, and more recent periods, on loan at the South Kensington Museum, June, 1862. Edited by J. C. ROBINSON, F.S.A., &c. &c. London, 1862."

"The Art Wealth of England. A Series of Photographs representing fifty of

the most remarkable Works of Art contributed on Loan to the Special Exhibition at the South Kensington Museum, 1862. Selected and described by J. C. ROBINSON, F.S.A., &c. &c. The Photographs by C. THURSTON THOMPSON. Published by authority of the Science and Art Department of the Committee of Council on Education. By Messrs P. and D. Colnaghi, Scott, and Co., 1862."



proposed introducing his friend to some of the principal manufacturers of the district. Before starting on their business errand, Mr Hailstone and Mr Wyatt spent a short time in looking over a few of the "articles de vertu" in which they both delighted. While so engaged, the former made an observation suggesting how useful it would be to manufacturers about to prepare for the Great Industrial Exhibition, to have an opportunity of inspecting objects of ancient art-manufacture similar to those then under examination. The feasibility of such an exhibition was thereupon discussed, and it was resolved to leave no effort untried to secure the realization of the scheme. On Mr Wyatt's next meeting with his colleague, Mr Henry Cole, that gentleman's sympathies were enlisted. Immediate action was determined upon, and difficulties melted away under his able organization. The Council of the Society of Antiquaries, of the Society of Arts, and of the Archæological Institute, with the active sympathy of his Royal Highness the Prince Consort, formed the working nucleus of an influential committee. Loans were freely promised. Practical men, versed in the learning of our forefathers, brought their judgment and experience to the task of exploring, sifting, arranging, and cataloguing, the wealth that poured in upon them. Royalty setting a conspicuous example, opened up a mine of wealth previously almost entirely unknown to the student; while corporate bodies of conservative, nay, even secretive, tendencies, melted into a complacent willingness to permit their most treasured relics to be admired, under the blaze of royal and aristocratic patronage. The collection which filled the large room of the Society of Arts, though not very extensive, was of the choicest description; and at the opening of the exhibition drew crowds of visitors, on the minds of the majority of whom this novel vindication of the powers of the masterly handicraftsmen of olden times flashed as an almost entirely novel idea. The exhibition proved in every way a success, and undoubtedly acted as a wholesome stimulant in two directions; in one forcing on manufacturers preparing for the exhibition, a higher scale of technical excellence,—and in the other popularizing the previously very exceptional practice

of collecting objects of virtù. It further demonstrated practically, that the apprehensions, which had filled the minds of many zealous amateurs with anxieties as to the safety of moving and placing within reach of a miscellaneous public, articles of extreme fragility and great intrinsic value, were, with the strict enforcement of proper precautions, altogether futile. Thus it was that the basis was laid in this country for the subsequent overwhelming collections on loan of all that is most precious in art and art-industry, at Manchester in 1857, and at South Kensington in the year which has just passed away from us,—a year memorable for ever in the history of human progress, as vindicating throughout the world, through the varied products displayed at its universal exhibition, a condition of scientific, artistic, and technical advancement, such as the records of the vicissitudes of civilization have never yet registered.

While referring to so recent a date as 1850 for the original model of that class of exhibition which has now become so popular with us, that even the ordinary fairs of society are scarcely considered perfect, unless the apartments in which they are held are adorned with objects interesting from their beauty or antiquity; it would be gross injustice to many who have followed the delightful task of collecting and preserving from destruction, what the majority of their contemporaries looked upon as little else than “dry bones” and nothingness, to allow it to be supposed that their usefulness dates from so recent an era. Happily, out of the proverbial antagonism of the human mind, at seasons when the great majority of any race are frantic with a rage for destruction, individuals of “a primitive formation” resolutely “crop up,” no less zealously bent on preservation. But for this phenomenon, rapine and revolution must long ago have obliterated all trace of the form and fashion of the Arts of Peace, upon the fragrant flowers of which, ever teeming in her blessed atmosphere, their remorseless feet have trampled ruthlessly, or with a savage exultation in the very mischief produced. Thus, to cite the extremest case, in the appalling horrors of a “reign of terror,” an Alexandre Lenoir, firm in his own motto, “non terret fortem labor,” is found to rise up ready in the

rightful cause to throw down the gauntlet of conservatism in the very face of the destroyer. To his brave energies France is indebted for the preservation of many of the most precious relics of her national monuments, which would have been utterly destroyed, but for him who declared himself "*heureux si je puis faire oublier à la postérité ces destructions criminelles.*"

Such real patriotism as Lenoir displayed is not to be identified with the various forms of mania, under which the genuine passion for collecting usually displays itself. The man who spends his best energies and resources in bringing together all that is most rare, may be either actuated by a selfish sense of delight, analogous to the avarice of the miser whose pulses dance rapture "*all' idea di quel metallo;*" or he may prove himself a benefactor to the human race, by putting the "*talents,*" accumulated by his love of beauty for the joy the accumulation gives, to such uses as may cause them to fructify abundantly for the delight and instruction of mankind. It may surely then be well to avoid equally indiscriminate admiration and indiscriminate reprehension of a practice, the abstract merit or demerit of which should be tested simply by the amount of good and of pleasure, of which it may be made productive.

Before, however, entering upon the morals, if they may be so termed, of collecting, it may be well to glance very briefly at the history of the practice. The prototype of the modern collector is to be found in the wealthy patrician of Imperial Rome. His cabinet was adorned with all that Greece, Egypt, Persia, Phœnicia, or even India, could yield. No price deterred him from the acquisition of a splendid Nolan or Myrrhine vase; his dactyliothea was resplendent with Egyptian and Grecian Scarabæi, amulets, and gems, with precious stones from the East, and even with the mystic cylinders of Persia and Assyria. China furnished him with silken robes more valuable than many times their weight in gold, while the skilful weavers, dyers, and embroiderers of Cos, of Tyre, and of Babylonia, provided him with the richest hangings and stuffs. His statues were of Corinthian bronze, of Indian or African ivory, or Ethiopian ebony, introduced under Pompey. His seats came



from Theffaly, his pillows from Carthage, his exquisitely-engraved glass a combination of Grecian art with Egyptian manufacture, his very carpets of purple with golden plates and nails, from Cyprus. His Tigrid and Pantherine furniture of Thuya, and others of the most costly woods, was rated occasionally at more in value than large estates; and slaves, familiar with the most recondite processes of manufacture and all the traditions of native and exotic art, laboured from morning till night under his very roof, in the production of articles of luxury to be displayed in his cabinets and principal apartments. What art and what industry were combined in such collections we may but imperfectly assume from the "fragments fallen" from those "rich men's tables," and even now treasured as the most precious gems of many a Royal and Imperial Museum.

The gathering up of such "fragments," long and barbarously neglected, and of relics of the contemporary art of those to whom they had once belonged, formed the next great phase of the collecting mania. The Italians, so soon as the accumulating wealth derived from commerce and manufactures, exempted the magnates of the land from the pressing cares of providing material subsistence for themselves and their dependents from day to day, either by ceaseless rapine, or the sedulous cultivation of the soil, paused in their leisure to stoop down, as it were, and pick up the "sparsa fragmenta," strewn here and there beneath their very feet. The "Condottieri" even began to find the spoils recoverable from antiquity, more precious than any which could be extorted from the baffled enemy, or the down-trodden peasantry. Under the absolute power of the Papacy, when it emerged from the cold shadow of imperial patronage; and under the liberties and protection conferred upon all gentle students sheltered beneath the Ægis of corporate strength, engendered in the Northern republics; men began in peace of mind and in comparative safety to turn their thoughts from the present to earnest speculations regarding the past. The little band of scholars who, through ages of gloom and neglect, had kept alive, though with but feeble and flickering flame, the sacred fires of classical tradition, received from day to day

energetic and powerful recruits. In the general zeal for the recovery of the letters of ancient Rome, her arts and even her handicrafts were not neglected. Out of the collection of antique sarcophagi and bas-reliefs brought together in the Campo Santo at Pisa, sprang the revival of sculpture in stone and marble under the Pisani; while Donatello's masterly restoration of the art of bronze-working took its origin from his desire, as Vasari says, "di scoprire la bellezza degli Antichi, stata nascosta già cotanti anni," but of which numerous "faggi" of the highest merit were ready to his hand for models in the "guarda roba,"\* of his friend and patron, Cosmo di Medici, the father of his country, and the princely initiator of "collecting," as a system, in Italy. The most extraordinary assemblage of gems and precious metal-work, probably ever brought together in mediæval times, was that preserved in the Papal treasury. Its value was formally assessed on the death of John XXII. at Avignon, in 1334, at no less than 7,000,000 of golden florins.† It is curious that it should have been by the hands of the very metal-worker of all others, Cellini, whose productions are most carefully preserved in the museums of the present day, that the greatest part of the invaluable specimens of ancient metal-work belonging to the Papal treasury, were ruthlessly broken up and consigned to the melting-pot. The example set by the great commercial magnates of the Italian Republics was taken up by the aristocratic families, and the Gonzagas at Mantua, the Malatestas at Rimini, the Montefeltros at Urbino, the Sforzas at Milan, the Dorias at Genoa, the Estes at Ferrara, the Bentivoglios at Bologna, the Piccolomini at Sienna, and the

\* "Dove," as Vasari says (*Vita di Donato*), "sono infinite anticaglie rare, e medaglie bellissime." No one could verify this fact better than Vasari, since it was under his auspices that the first Grand-Duke re-collected the greater part of the family treasures dispersed at the sack of the Palace after the assassination of "Il Moro" in 1537, and laid the foundation of the present all-celebrated Florentine art-collection.

† Villani, who states the fact (*Lib. xi. cap. xx.*), adds, "e ne possiamo noi dar piena fede e testimonianza vera, che il nostro fratello carnale uomo degno di fede, che allora era in corte mercatante del Papa, che dà tesorieri, e da altri che furono deputati il detto tesoro gli fu detto, ed accertato e recato in somma per farne relazione al collegio dei Cardinali, e metterlo in inventario."

Della Roveres, Borgias, and Farneses at Rome, surrounded themselves with works of art, gleaned from the past and commanded from the present. To a certain extent, however, their collecting proceeded from a general desire to be magnificent, rather than from the later spirit of dilettantism, which characterised the Italian, and more particularly the Roman, nobles of the 17th and early portion of the 18th centuries—such as the Borghefi, Ludovisi, Barberini, Pamfili, Chigi, Rospigliosi, Altieri, and finally and specially (under the influence of the great Cardinal's friend and protégé), Winckelman, the Albani. In their collections many such princely students centred their whole hearts. As Forsyth says, in his usual pungent style, when speaking of an illustrious founder of museums, the head of the Braschi, in the latter part of the 18th century, "Pius VI. surely deserved well of the arts. He bought, he begged, he dug up, he removed antiquities; he even employed some of Verres's expedients to form a gallery; but he never demolished. He fleeced his subjects to enrich a rapacious nephew; but not a stone nor a statue of antiquity would he grant him either to build his new palace or to furnish it." Under such jealous guardianship all that was precious was so fettered to its natal soil, that we cannot wonder at the comparative poverty of the specimens of ancient sculpture, acquired for the richest patrons of art in this country at the close of the last century, by the celebrated "brocanteurs," Gavin Hamilton, James Byres, and the indefatigable Jenkins, even though they were assisted by the practised chisels of fabricators and cobblers, such as Cavaceppi, Cardelli, and Pacili, who were always ready to supply "statues," as the Upholsters of the "Empire" did pieces of furniture, "*les plus antiques dans le gout le plus moderne.*"

If the best test of the propriety of the collection and display, in public museums, of relics of art and antiquity is to be found in the excellence of contemporary artistic and industrial production, then certainly, tried by such a standard, Italy must be admitted to pass unscathed from the ordeal; since in no country of all Europe has collection been so universal, or the fine and technical arts carried to a higher synchronous perfection. In



every industrial application of Sculpture, the long remained and probably still remains pre-eminent. Down to our own days the energies of a Campana have carried on the traditions of Italian collecting with unimpaired vivacity. What the Medici did in rescuing from oblivion the fragments of classical antiquity, he has done with respect to the scattered remains of the great masters of the Italian Renaissance; and as the artisans of Florence were inspired by the museums founded by the Medici, so may the designers and artificers of our generation gather fresh inspirations from the models of excellence, brought together by Campana's liberality and enthusiasm, and now dispersed to sow good seed, and bring forth fruit more abundantly, over a larger surface than he originally contemplated.

Turning from Italy to France, and contrasting the earliest collections in the two countries, those made prior to the middle of the 15th century, we find a notable difference in the class of objects collected. While in the former country pictures and statues formed the most prominent features, in the latter jewellery and precious metal-work constituted the bulk of the "treasures." It is needful only to refer to inventories such as that of "Louis de France Duc d'Anjou," drawn up about the year 1360, and so ably edited by M. de Laborde, or to those of Charles V. of France, or the Dukes of Burgundy, to realize at once the extent and value, both in point of cost and perfect workmanship, of such magnificent collections as appear to have been not uncommon in mediæval Europe. Nor indeed was collecting limited to royalty and the aristocracy, lay and ecclesiastical: the bourgeoisie rapidly imitated the predilections of the nobles, and even as early as the end of the 14th century many of the houses of the wealthy contained curious miscellaneous museums. Such must have been the "Hotel" of Master Jacques Duchie in the Rue des Prouvelles at Paris, so characteristically described by "Guillebert de Metz" in the following terms: "La porte duquel est entaillie de art merueilleux. En la court estoient paons et divers oyseaux à plaissance. La première salle est embellie de divers tableaux et escriptures d'enseignemens atachieés et pendus aux parois. Une autre salle remplie de toutes manieres d'instrumens, harpes,

orgues, vielles, guitermes, pfalterions, et autres, desquelz le dit maistre Jaques favoit jouer de tous. Une autre salle estoit garnie de jeux d'eschez, de tables et d'autres diverses manières de jeux à grant nombre. Item une belle chappelle où il avoit des pulpîtres à mettre livres deffus de merveilleux art, lesquelz on faisoit venir à divers sièges loings et près à dextre et à fenestre. Item une estude où les parois estoient couvers de pières precieuses et d'espices de souefve odeur. Item une chambre où estoient foureures de pluseurs manières. Item pluseurs autres chambres richement adoubez de lits de tables engigneusement entailliés et parés de riches draps et tapis à or frais. Item en une autre chambre haulte estoient grant nombre d'arbalestes, dont les aucuns estoient peins à belles figures. Là estoient estandars, bannières haches, guifarnes, mailles de fer et de plont, pavais, targes, escus, canons et autres engins avec plenté d'armeures: et briefment il y avoit, aussy comme toutes manières d'appareils de guerre. Item là estoit une fenestre faite de merveillable artifice par laquelle on mettoit hors une teste de plates de fer creux parmy laquelle on regardoit et parloit à ceulx dehors se besoing estoit, sans doubter le trait. Item par deffus tout l'ostel estoit une chambre carrée où estoient fenestres de trois costéz pour regarder par deffus la ville; et quant on y mengoit on montoit et avaloit vins et viandes à une polie pourceque trop hault eust esté à porter. Et par deffus les pignacles de l'ostel estoient belles ymages dorées. Cestui maistre Jaques Duchié estoit bel homme de honneste habit et moult notable. Si tenoit serviteurs bien moriginés et instruis d'avenant contenance, entre lesquels estoient l'un maistre charpentier qui continuellement ouvroit a l'ostel. Grant foison de riches bourgeois avoit et d'officiers que on appelloit petis royeteaux de grandeur."

Of such luxury which included a rare spirit of collecting, Christine de Pisan gives some very good notices in her "*Cité des Dames*." The locking-up of wealth in sumptuous furniture and plate of gold and silver, was long held to be one of the causes of the distress of the poor in the 16th century; and an anonymous writer addressing Marie de Medicis in the year 1587, in a "discourse on the causes of the great want then existing

in France," declares that "cest abondance de vaiffele de l'or et d'argent et deschaines, vagues et joyaulx, draps de foye et brodures avec les passemens d'or et d'argent, a faiet le hauffement du pris de l'or et l'argent, et par consequent la chereté de l'or et de l'argent que l'on employe en autres choses vaines, comme a dorer le bois ou le cuivre ou l'argent, celuy qui se devoit employer aux monnoies a ete mis en degast."

In most of the good châteaux of the 16th century there was an apartment known as the "Cabinet," in which were grouped what we are in the habit of calling generally "articles de virtù" in endless variety. Gilles Corrozet, in his *Blasons Domestiques*, gives an admirable picture of one of these "Cabinets" in a passage too long for extraction, but from which a few lines may suffice to indicate how much was habitually embraced in such collections. Apostrophizing the Cabinet, he says,

"Cabinet rempli de richesses  
Soit pour roynes ou pour duchesces ;  
Ou sont les joyaulx a grandz tas . . . .  
Et les bagues tres gracieuses . . . .  
Cabinet de tableaux remply  
Et de maintes belles ymages  
Cabinet paré de medailles,  
Et curieuses antiquailles  
De marbre de jappe et porphyre  
Tant qu'il doibt a chascun suffire  
Cabinet ou est le buffet  
D'or et d'argent du tout parfait."

After enumerating very many other singular items, he winds up by saying,—

"Bref en ce beau et petit lieu  
Sont tant d'autres choses ensemble,  
Qu'impossible le dire il semble."

The first museum made in France of really historical relics, i. e. of objects, the association of which with celebrated individuals or events transcends the interest attaching to them as works of art, was probably that rare assemblage, principally of arms and armour, preserved at the Château d'Amboise at the end of the 15th century. Among these "meubles," as they are called in the extracts from an old inventory given by M. de La-



borde at length, we find the coat-armour of the Pucelle, and a "brigandine" of John Talbot's, with a dagger "emmanché de licorne, la poignée de cryftalin, nommée la dague Saint Charlemaigne," and many more apocryphal articles, fuch as the fword of Sir Lancelot du Lac, and an ax "que ung roy de France conquetta fur ung payan a Paris."

With the advent to the throne of Francis I. a new impulfe was given to the ftudy of art in its academic fhape. The wars of Charles VIII. and Louis XII. had made many of the French nobility acquainted with the great Italian museums of paintings and fculptures; and no doubt ferved to ftimulate the ariftocracy to fpend their money rather in the encouragement of a clafs of art analogous to the Italian, than, as they had previously done, on objects of art-workmanfhip in the precious metals. Bronzes efpecially began to be admired, and among the functions of Primaticcio, Cellini, and other Italians working at the Court of Francis, was efpecially that of attracting to France the nobleft works, ancient or contemporary, either in painting, fculpture, or industrial art which could be poffibly obtained in Italy. Thefe importations in no flight degree affected national production, and under the influence of the Medicis, Mary and Catherine, of Richelieu, and finally of Mazarin, the French artifts learnt to rival in very many branches of technical manipulation, the perfection previously attained by the Italian art-workmen in rivaling the antique. It has been happily faid that in the Middle Ages the churches were the true museums, as the Church was the workman's beft friend; for in fpite of the abundant importation of works of high art to which we have alluded, the people generally could obtain but little accefs to thofe which were jealoufly preferved from the vulgar eye, in the receffes of the Royal Palaces and princely hotels. The workmen fpecially attached as retainers to noble families, might and did frequently ftudy from them; but the public at large gained but little from their excellence, until the Revolution threw open the doors previously fo hermetically fealed. Unfortunately marauders abounded rather than admirers, and "ça ira" and "danfez la Carmagnole" were too often fung to an accompaniment of, what

Americans would designate as "tarnal smash." What art-treasures, what invaluable relics of grandeur and magnificence so perished, who shall say? The fragments which have escaped best reveal to us what we have lost. Allusion has been already made to the part taken by Albert Lenoir in rescuing so much as he did from imminent destruction. His enthusiasm was contagious, and affected, primarily, M. Willemin, the celebrated engraver, who was the first man in France to fittingly illustrate the glories of her ancient art workmanship, in his noble book on the "Monumens Français inédits;" and, secondarily, M. du Sommerard, the founder of the museum of the Hotel Clugny, and the author of the equally celebrated work, "Les Arts au Moyen Age." These indefatigable collectors, with M. Sauvageot (whose treasures have recently been added to the Louvre), M. Revoil, M. Debruge Dumenil, and M. Carrand, represent the leaders in the movement which may be distinguished as archæological collection, in contradistinction to connoisseurship, which has moved not perhaps less energetically, but in a narrower orbit.

This last class of "collection" has been well illustrated in detail in M. Charles Blanc's "Trésor de la Curiosité," and the different types of apparent "mania" which have characterized, and still do and always will characterize, its votaries, have been "bitten in" by the pungent acid of the undying La Bruyère. Allowing for the exaggeration of the satirist, there is too much reason to admit that too often "La curiosité n'est pas un goût pour ce qui est bon ou ce qui est beaux, mais pour ce qui est rare, pour ce qu'on a et que les autres n'ont pas . . . ce n'est pas un amusement mais une passion, et souvent si violente, qu'elle ne cède à l'amour, et à l'ambition que par la petitesse de son objet." To illustrate the above propositions, this cruel comparative anatomist of human weaknesses lays on the dissecting table, and applies his scalpel to, the morbid and weak places in the physiological system of a man of rare merit and ingenuity, the celebrated and ingenious Abbé de Marolles, founder of the "Cabinet d'Estampes" of the Royal Library, whose diagnosis La Bruyère thus expounds.

"Damocède," he says (freely translated), "spreads before you,

and draws your attention to, his engravings. You observe one neither dark nor clean, nor well drawn, fitter to be hung up for sale on a fête day on the stall of some itinerant print-seller, than to be jealously preserved in the cabinet of an amateur. He admits that it is poor in execution, and even worse in design; but tells you that it is by an Italian who worked but little, that scarcely any similar ones were printed, that it is unique in France, that he has given a large sum for it, and that he would not change it for anything else of the same kind of far greater intrinsic value." Such is the caricature of the connoisseur-collector given by the satirist. The following is a truer sketch, drawn by the hand of one who knew the class well—Gersaint—the Christie of Paris, in the middle of the last century.

"The love of collection," he says, "presupposes the possession by the collector of taste and sentiment. The passion is generally developed in extreme youth; a commencement is made by the acquisition of trifles in which the inexperienced collector finds beauties, which soon fade away, as he acquires the power of judging more correctly on diligent comparison. So his eyes open, and good taste is generated. The next stage is to find defects in the objects once deemed faultless, and ultimately the utmost fastidiousness is manifested in the admission of specimens. Thus it is that step by step the true qualities of connoisseurship are acquired." The range generally taken by such amateurs during the Regency and the reign of Louis XV. was somewhat restricted, comprehending chiefly pictures, drawings, etchings, and engravings, early printed books, coins and medals, antique and cinque-cento cameos and intaglios, old Japanese lac work, and "Celadon" China. Among the most splendid exceptions to this rule was Mr Jullienne, whose collection, the work of nearly 60 years, sold in April, 1767, included, in addition to specimens of the highest merit in both of the above classes, sculptures, antique and modern bronzes, ivories, alabasters, terracottas, enamels, and works in "pierre dure" of extraordinary beauty and value. The cabinet of pierres gravées, formed in great part and so splendidly illustrated by the Regent, gave a great impulse to collection in that particular direction. The two lead-



ing connoisseurs in France previous to the Revolution were unquestionably Crozat and Mariette. The former, in addition to his well-known gallery of pictures, possessed 19,000 drawings by the old masters, a noble series of marbles, bronzes, terra-cottas, books, engraved gems, and, what was not of frequent occurrence in France at that time, a cabinet of the rarest specimens of majolica. The latter accumulated the finest collection of drawings by the old masters probably ever formed by one man; with the exception, perhaps, of the original series obtained by Giorgio Vafari.

In the catalogue of Pierre Mariette's sale, which took place in the year 1775, occur lots calculated to make the collector of the present day tear his hair—such as the entire set of proofs of 780 Marc Antonios, of the highest beauty, for £184; or the entire “Œuvre” of Jean Mariette, the father of Pierre, who was almost equal to Marillier, as a perfect engraver of vignettes, consisting of 860 proofs, for two-and-thirty francs, or about six-and-twenty shillings.

Angran de Fonspertino was the most enthusiastic admirer of “the Chinoiseries” so much in vogue in the days of Louis XV. The name of Madame de Pompadour appears among those of the purchasers at his sale in 1748. The romances of the period are full of allusions to the extravagant prices paid for “des *Magots Chinois*.” What would the authors have said if they could have foreseen the prices which such “bagatelles” have been recently fetching at the Salle Drouot?

With the Revolution, however, all was changed. Under strong political excitement and the pressure of dire necessity, all such “colifichets” were thrown on one side, and the new style of archæological collection, to which reference has been already made, quite superseded, until comparatively recent days, the old system of forming “cabinets d'amateur.” Fortunately Napoleon I. appreciated the splendour which attaches to the national possession of works of art, and surrounded himself by men such as Visconti, Denon, Châptal, Monge, Berthollet, Brongniart, and others, all fully impressed with the importance of the development of national manufactures, of placing the best models of the arts

and handicrafts of antiquity and of all time under the eyes of the French artificers. The old social system, broken up by revolution, had to be reconstructed on another, and, though imperial, still more democratic system. The educational privileges once afforded to the few had to be afforded to the many, and hence the augmentation and throwing open freely to the workman of collections, revealed only under the old régime, as a matter of favour to the "favant" and most distinguished "cognoscenti." The traditions of the old empire, excellent at least in this respect, have been magnificently adhered to, not only by Louis Philippe, but by the present Emperor of France, whose recent acquisition of a very large and important section of the Campana collection proves his anxiety to uphold the liberal traditions, in point of popular art-education, which have maintained the French artisan in the honourable position it was impossible to deny him, in the great struggle for pre-eminence in industrial production, which has been shown to the world at large in the Universal Exhibition of last year.

Fortunately when we turn to England, we find her annals of collecting not less honourable to the country, than the few facts mentioned, out of an infinite number of others which might have been mentioned, redound to the credit of France. We have had, as she has, periods of revolution; but we have also shown a no less manly energy than she displayed in restoring, after revolution, the broken shrines and defecrated fanes. The story of the elegant tastes and princely collections of Charles I., the Earl of Arundel, and the Duke of Buckingham—made by the assistance of men of the highest accomplishments, such as Sir Henry Wotton, John Evelyn, and Sir Kenelm Digby—and of the shipwreck of their fortunes, has been too often and too well related to dwell upon in these pages; it is sufficient to know that their tastes redeemed us from the reproach of indifference to the beautiful, at the period when collecting in Italy was at its apogee, and that enough is left to us of what they accumulated to justify our venerating at once their liberality and good judgment. At a much earlier date the Royal palaces had been filled to overflowing with great wealth in furniture, orna-

ments, and equipments; and Henry VIII., stimulated probably by rivalry with his brother of France, led on by the sumptuous example of Wolsey, and supplied with ready cash by his father's hoardings, and the spoils of the suppressed monastic and conventual establishments, bought largely in the class of objects of art-industry which we now generally include under the head of "virtù." The Harleian MS., No. 1419, gives a complete inventory of his Majesty's possessions taken in the first year of Edward VI., and we cannot but infer therefrom that the Royal taste was somewhat barbaric. Throughout its entries little or no distinction appears to be made between paintings and sculptures: almost all are "tables," as "a table of alabaster of our Lord, our Ladie, and another by the childe; with Ave Regina, &c., upon the folding." "A large folding table" (probably a carved triptych) "containing the newe lawe and passion of Christe, of mother of peerle," "a table of our Ladie and her Sonne, painted with a curteine of greene and yellowe farcenet." Where pictures are mentioned, the term is not limited to the sense in which we now use the word,—sometimes it designates embroideries, and at others, earthenware, della Robbia work, or more probably terracottas by Benedetto da Rovezzano (in the employ of Wolsey). To something of this kind no doubt allude entries such as—"a picture of Moyses, made of earthe set in a box," or "a picture of Sainte John's headde in a dishe of earthe." Mr Waring, in his introduction to the great work on the Manchester Art-treasures Exhibition, calls attention to the King's remarkable collection of Venetian glasse, consisting of 142 pieces, fully described and preserved "in the glasse house at Westminster." An impetus of no ordinary character was given, however, to the progress of fine and industrial art in this country by Henry's employment of the celebrated foreigners, Toto dell'Annunziata, Torregiano, Rovezzano, Holbein, Mabuse, &c. The infinite versatility of Holbein's talent even yet exerts its influence over the productions, particularly of gold and silversmith's work, of the present day.

With the exception of a few treasures still possessed by the Crown, and others scattered here and there in the old houses of the country, of some of the Arundelian marbles at Oxford, and



others at Wilton, little is left to us of all that appears to have been "collected" previous to the epoch of the great revolution. The puritanical spirit looked sourly upon such "gawds" and "vanities," and between the melting-pot on the one hand, the necessities of both sides, and the active agents of foreign collectors on the other, the country lost very rapidly, in the fatal year of 1648, almost all that it had taken centuries of peaceful energy to accumulate all over the land.

The golden chain of art-sympathies so ruthlessly shattered, laid long with a fragment here and a fragment there, waiting for some strong hand and willing heart to take up and string together again its widely-scattered links. That strong hand and willing heart it found at length in the person of Sir Robert Walpole, and his friend and agent, Sir Andrew Fountaine of Narford. The ambition of the former was to erect a princely palace at Houghton, and to decorate it with a noble gallery of pictures: that of the latter was to gather together for the enrichment of his seat at Narford, a finer collection of articles of virtù than had been brought together by the accomplished Thomas Howard, Earl of Arundel. In Palissy ware, majolica, and enamels, Narford is probably the richest private cabinet in the world. Horace Walpole, if he inherited none of his father's political gifts, was bitten in a much more rabid form with the mania for collecting. Strawberry Hill in its way became even more celebrated than Houghton. The example set by Sir Robert Walpole of obtaining some antique marbles for the decoration of the last-named structure, probably induced Thomas Coke, Earl of Leicester, to add a sculpture gallery to his mansion at Holkham, in Norfolk, and the Earl of Egremont to employ the same agent, Brettingham the architect, who had bought in Italy for both Sir Robert and Lord Leicester, to purchase also for Petworth. During the latter half of the 18th century, the spirit of dilettantism animated a number of enthusiastic amateurs, whose collections are now for the most part comprised in our great National Museum. Conspicuous amongst these were the well-known Charles Townley, Payne Knight, and Sir William Hamilton. Their hobbies were limited to classical antiquity. Beckford

was a man of equal accomplishments and learning, and more expanded sympathies. He purchased far and wide, and always with the most consummate judgment. His knowledge of rare books, prints, porcelain, furniture, metal works, in fact, of everything that was really rare or really beautiful, was far in advance of any of his contemporaries; as was indeed clearly manifested by the relics from the old Fonthill collection, contributed to the Loan Collection this year by his grandson, the Duke of Hamilton.

The annals of collecting in this country in more recent days are rendered illustrious by the devotion of men, such as Sir Mark Sykes, in the department of early engravings and niellos; of the late Duke of Buckingham, in books and general virtù; and of Mr Bernal, in every variety of ancient art-industry. The dispersion of their collections has not been unfruitful, since many of their finest specimens have enriched the National Museums,—the guardians of which had too long neglected the acquisition of that which private buyers had taken away before them. The consequence is, and will be, that the filling up of “*lacunæ*,” which might have been early in this century easy and economical, has lately been, and must always hereafter be, in many departments exceedingly and unnecessarily tedious and costly. The very objects in the Loan Collection, and their present inestimable money value, point this moral, and remind one how nearly consumed the resources of the dealers have become, whose occupation it is to provide the daily and incessant “*pabulum*” demanded by the insatiable appetite of your genuine collector.

In Germany, Russia, and the northern countries of Europe, an awakening to the real importance of setting before the eyes of the public, firstly, all that can be gathered together, illustrating national and social history, and, secondly, all that can conduce to keep the workman of to-day at least on a level with the ablest handicraftsmen of old times, corresponding to that which has animated the leading students and economists of France and England, has found universal popular favour. The “*Vereinigten Sammlungen*” of Munich have been made to comprehend not only all the treasures which formerly belonged to the Royal chapel and treasury, but all such minor objects of artistic interest,

as the liberality and public spirit of Louis of Bavaria could collect. A somewhat similar grouping of what auctioneers call "effects," was made in Prussia by Frederic William III., who collected all the scattered treasures of art-industry belonging to his family, into a set of apartments in the palace, giving the whole the title of the "*Königliche Kunstkammer*." In the "New Museum," his successor, the late King, principally under the judicious guidance of the Baron von Ufedom and Dr Waagen, has made ample provision for supplementing these treasures, which were principally of German art, by much that is most pregnant with information and instruction to the student in Italian art. At Dresden, a city filled to overflowing with palaces full of pictures, statuary, arms, and armour, ceramic wares of all periods, jewellery, ivory carvings, precious metal-work, &c., a judicious re-arrangement has been taking place, and in Lempert's noble lately-finished Museum, the King has been bringing his greatest treasures together, so as to render the whole æsthetically complete.

At Nuremberg the real old Teutonic spirit is however best represented. The Baron von Aufsess has given learning and energy of no common kind to his country, and has laid down an outline on the most comprehensive scale for the guidance of the present and future supporters of the "*German Museum*."\* His special object, and that of his fellow-labourers in the good cause, has been to thoroughly systematize and expurgate all the material evidences of the past condition and history of Germany, by the collection, classification, and illustration of MSS., printed books, charters, works of art, and antiquities of national origin of every description. One of the finest of the old Nuremberg houses is already filled to overflowing, and there can be no doubt that, ultimately, an invaluable mass of curious and instructive detail for the literary, historical, and artistic student, will be saved from destruction and put into the most convenient shape for national use, under his and his successor's auspices.

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\* See the Baron's "*System der Deutschen Geschichts- und Alterthums-kunde, entworfen zum Zwecke der Anordnung der Sammlungen des Germanischen Museums*. Von Frh. H. v. u. z. Aufsess. 1853. Leipzig.



Such efforts, which have been persistently made by the Baron Auffs for the last twenty years, have, together with the example set by France and England, no doubt acted upon the Austrian Government, and led to three note-worthy results, viz. the re-arrangement of the principal national collections under Herr Joseph Arneth and their careful literary illustration; secondly, the delineation and admirable engraving of all that is most interesting in the national monuments through the fine work of Dr Gustav Heider and Professor Rudolph von Eitelberger;\* and, thirdly, the movement which is now taking place under the skilful direction of Dr Bock, well known for his publications on ancient embroideries and tissues, for the bringing together at Vienna, of a loan collection which will doubtless prove of the highest possible interest, not to collectors only, but to all admirers of what is most rare and beautiful.

In Russia, although the recent dispersion of Prince Soltykoff's collection was a matter which if it could have been prevented should not have been permitted, much has been done of late years. The last purchase made by the Government, that of the bulk of the antique marbles, the Grecian painted vases, and the bronzes (767 objects), selected from the Campana collection,† evidenced an enlightened sense of the civilizing value of such art-treasures. That, however, which has manifested to the rest of Europe the greatest devotion and the most real interest of Russia in the cause of universal art, is the sumptuous way in which she has thought fit to illustrate her national relics of art and art-workmanship. In a publication equal in style of getting up to the finest productions of London and Paris, the "Ecclesiastical, Imperial, and other antiquities of the Russian Empire" have been most carefully figured and fully described. A mere glance at the following sections treated of in the six folio volumes of plates, with corresponding volumes of text in quarto, will suffice to show

\* "Mittelalterliche Kunstdenkmäler des Oesterreichischen Kaiserstaates."

† For a very good account of the nature and mode of accumulation and dispersion of this enormous collection, see Mr

J. C. Robinson's Essay on the Italian Sculptures of the Middle Ages and of the period of the Renaissance, collected by him for the South Kensington Museum.

in how large a spirit this magnificent work has been conceived, and carried out of course "by supreme command."

Vol. I.	includes	Ecclesiastical Antiquities.
Vol. II.	„	Imperial Insignia, Dresses, &c.*
Vol. III.	„	Arms and Armour.
Vol. IV.	„	Costume, Pictures, and Portraits.
Vol. V.	„	Furniture, Jewellery, &c.
Vol. VI.	„	Architecture and Decoration.

A work of a scarcely less noble kind has lately been commenced in Spain, where a somewhat less active spirit of conservatism has as yet manifested itself than in most of the other countries of Europe. In the extreme North Mr Worsaae and his brethren of the Northern antiquarian societies have admirably illustrated Scandinavian art and history by the collection and elucidation of an infinity of specimens of the highest possible ethnographical interest.

Having thus rapidly surveyed the progress of "collecting" as a tissue of "accomplished facts," there remains but little room in the present notice of the subject to criticize the crops which have grown up to reward the sowers in this country. The sowers of recent years have been active and zealous beyond compare, the crops have been correspondingly abundant. Men like Sir Mark Sykes, Sir S. Rush Meyrick, Dr Wellesley, Mr Magniac, Mr Barker, Mr Hailstone, Mr Charles Mills, the Duke of Hamilton, the Marquis D'Azeglio, the Rothschild family, the Hope family, the Baring family, Mr Gladstone, Mr Mayer of Liverpool, Mr Addington, Mr Morland, the Marquis of Hertford, Mr Fisher, Mr Cheney, Mr Slade, Mr Holford, Lord Londesborough, and many more, have recently devoted, and most of them still continue to devote, lives and fortunes to collecting; and the fruits of their labours, thanks to the public spirit with which on all occasions they have admitted all earnest students to the intellectual feasts they provide, have been of infinite service to the community.

While the Marlborough House collection was yet in its

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\* These are unrivalled in any European collection.

infancy, the loan system was inaugurated. Mr Cole, its director, had had too ample evidence in the Society of Arts' exhibition of 1850, of the liberality with which Royal and other collections might be gleaned from, for the public good, to neglect so economical a mode of popularizing the department he controlled. Scarcely ever has the Department's Museum been left without the freely-contributed loans of magnificent works of art from Her Majesty's collections, and those of other possessors of art treasures; and as that museum has been augmented and improved in beauty, extent, and usefulness, under Mr Robinson's most judicious curatorship, public attention has been attracted to a series of models, the study of which must have greatly strengthened our artists' and our workmen's hands, and must ultimately yield golden returns for the country's not altogether ungrudging outlay, on what too many have long been apt to regard as "knick-knacks" only.

While thus rendering a tribute to the merit of those who have to a certain extent forced the public to recognize what should be bought, we should not forget those who have taught us in what spirit such things should be looked at, and what lessons may be derived from them. Perhaps no abler list of such teachers could be found than is presented by that of the authors of the various sections into which Mr Waring's noble work on the Manchester Art Treasures Exhibition was divided. In that list of "good men and true," we find the names of Mr Robinson, Mr Waring himself, Mr Owen Jones, Mr Digby Wyatt, Mr George Scharf, and Mr Augustus Franks. There seem perhaps only wanting the honoured names of Albert Way and Henry Shaw to make the series complete. There can be little doubt that it is mainly to the writings and exertions of these and such men, and to the collection and placing before the public eye of such treasures of art and art-reproduction as are to be found at the Crystal Palace at Sydenham, and in the galleries at South Kensington, that the attention of the country has been aroused to the practical usefulness of examples of artistic skill in every class of production. The money value of such things has risen in the extended ratio in which the intellectual value has been



made perceptible, and not only has it so risen, but so it will continue to rise, "pari passu."

We who have so largely benefited by the delight which the loan collection has afforded us, have little right to anatomize too minutely the propensities of the genuine collector, too often looked upon by his contemporaries as an amiable maniac. He may be led on by "pure pure love" of what is beautiful, or by the egotistic desire to have what no one else can possess; he may rejoice in proclaiming the merit of what he buys from the house-tops, and call on all the world to share his delight and enthusiasm, or he may lock it up in a dungeon, in the shape of a strong box, and gloat over it alone and as a miser; but yet in all or either case he may do good. He is a preserver where others destroy. He is heedful where others are heedless.

Men collect such objects as composed the "loan collection," for one of four qualities which those objects are believed to possess, viz. their rarity, their beauty, their use as models for imitation, or their historical interest. It is not too much to say that never before was a similar series of objects submitted for public inspection, possessing those qualities in anything like so high a degree. It will be our pleasure in a second article on the "loan collection," as it has been generally designated, to apply these four touchstones to some of the leading items, and to endeavour to arrive at a just assay.

*(To be continued.)*



DESCRIPTION OF  
AN ILLUMINATED LATIN PSALTER,

FORMERLY IN THE LIBRARY FOUNDED BY ARCHBISHOP TENISON, IN  
THE PARISH OF ST MARTIN IN THE FIELDS, LONDON.


Most men at the present day have more or less a taste for the decorative arts of the Middle Ages; and the illuminated manuscripts of the three or four centuries immediately preceding the invention of printing have largely partaken in this popularity. They have been much studied and imitated, and sometimes wonderfully reproduced—sometimes fearfully travestied—in publications of very different degrees of merit. The characteristics of the various styles displayed in them, and the epochs of the more conspicuous changes in the fashion of ornamentation, are pretty generally understood. But the relation of these works to the general history of painting has not yet been very closely examined, and scarcely any effort has been made to ascertain the masters, who, in different countries and at various periods, threw their genius into the art, and advanced it through the successive stages of its development. Nothing is more observable in the early illuminators than the disposition to follow

the traditions of the art. They copied from one another, as a rule, very fervilely. There is much common-place work of men who cultivated sleight of hand, but who made no effort to acquire the principles of their art, or introduce new modes of work. But, from time to time, we meet with examples of amazing vigour of invention combined with the truest taste for beauty—manuscripts illuminated by men of real genius, rich with the gaieties of fancy and subtleties of colour; and the miniatures they contain, as much deserve attention as the most laboured works treated on a larger scale. The greatest painters, indeed, were also the most skilful miniaturists, and employed themselves in ornamenting the books of the day. It should be our object to trace out the works of these genuine artists, and to illustrate their influence on the profession they practised. And the directest way to this end is to bring prominently into notice illuminated works of superior excellence—to fix their date, and, if possible, identify the country and place that produced them. The manuscript I wish to call attention to, in the present paper, has merits well entitling it to this distinction; and it has an additional interest from the history which can be shown to belong to it.

In the summer of the year 1861, the library, founded nearly two centuries before, in the parish of St Martin in the Fields, by Archbishop Tenison, then its rector, was brought to public auction and dispersed. Of the few early manuscripts which it contained, a Latin Psalter—described in the sale catalogue as “Psalterium, cum precibus. A most beautiful manuscript of the xiii<sup>th</sup> century, upon vellum, executed by an English artist,” etc.—was carried off by a private purchaser at the high price of £200, but was subsequently returned to the auctioneers, as being imperfect. It was found to be deficient in a leaf, containing part of the 20<sup>th</sup> and two following psalms. The volume remained in the hands of the auctioneers until the spring of the following year; when it was again put up to sale, and became the property of the British Museum.

It contains a calendar of festivals, marked for single or double celebration; the Psalms, in order; the Canticles; the Athanasian Creed; the Litany, and a few collects: the whole






forming a service book, in common use for daily prayer, until the introduction of the subsequently more popular Hours of the Virgin. The character of the writing would assign it to about the year 1300.

At the beginning of the volume are inserted three leaves; on the three first pages of which are painted, on grounds alternately diapered and of stamped gold, figures of saints—four on each page. They are well posed, very dignified in form, and with the sway of the figure peculiar to the period of the beginning of the 14th century. The faces are in outline, without shading to the features. They are evidently by an English hand.

These figures are followed by a series of smaller miniatures of the life of our Saviour, six on each page. They are not painted on the vellum, but have apparently been cut out from another volume, and pasted down, in three rows, each in a separate compartment, the ground of which was subsequently painted in various patterns. Amongst these are distinguished the heraldic devices of the lion of England and the arms of Bohun, Earl of Hereford. The execution of these miniatures is delicate, and of late 13th century character. The three leaves, with the paintings on them, which I have described, were probably prefixed to the volume when it was first put together, and were intend-



ed to supply the place of the series of miniatures of the life of our Saviour generally painted at the beginning of the Psalter during the 13th century.

Immediately following the three leaves of miniatures, is the calendar of festivals usually prefixed to the Psalter. It is well filled with names of saints, amongst which those of English origin are numerous. The latest in date is St Peter of Verona, of the Dominican order, who was canonized in the year 1253. But, in addition to the usual entries of saints whose feasts are noted for celebration, other and subsequent inscriptions appear in the different months of the calendar, and which prove of peculiar interest. They are notices of deaths of members of the Royal family of England, from A.D. 1290 to A.D. 1316, together with a few, in different but contemporaneous hands, of persons of the families of Mereworth and Haufted. These obits are in some instances partially obliterated, though still to be deciphered. They appear to have been entered as the deaths occurred, and are in the following order.

- 23 April. "Obeit ma dame Johane Comiteffe de Gloucestre [Joan of Acre, daughter of Edward I., died A.D. 1307].
- 5 May. "Obiit venerabilis domina domina Elifabeth filia illustris Regis Angliæ quondam Comitissa Herefordiæ Essexiæ et Holandiæ, anno domini m°.ccc°.xvi°."
- 3 June. "Obitus Homfridi de Hauftede."
- 24 June. "Le jour de Sayn Jone le Bapteiste morut Elianore Reyne de Engleterre la femme du Roy Henri" [1291].
- 5 Jul. "Obitus Sire Roger de Mereworth."
- 13 Aug. "Obiit Johanna de Mereworth."
- 29 Aug. "le jour de la decollacioun de Sayn Jon le Baptiste morut Elianore Comiteffe de Bar file au noble Roy de Engleterre" [A.D. 1298]. Written by the same hand with the entry of the death of Queen Eleanor the elder.
- 28 Sept. "Obitus Willelmi de Hauftede."
- 8 Nov. "Obitus Ricardi de Hauftede."
- 28 Nov. "le obit Elianor la Reyne de Engleterre file le Roy despeine femme le Roy Edward" [A.D. 1290]. In the same handwriting with the entry under 29 Aug.
- 8 Dec. "Obitus sire Roberd de Hauftede."

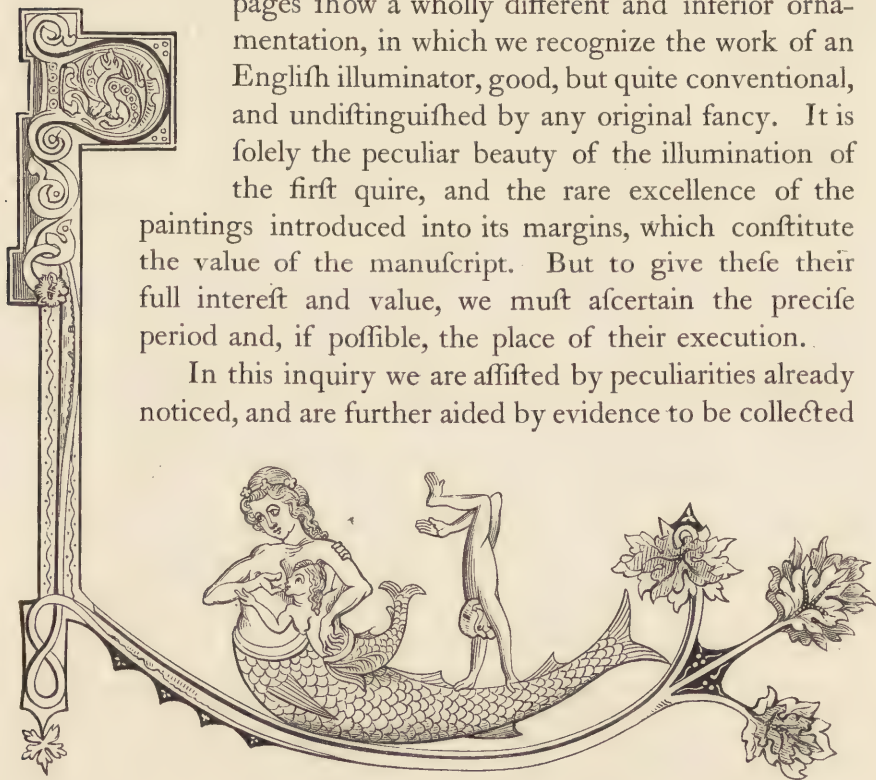
Continuing the general examination of the volume, we come to the Psalter itself, and we find that amongst the ejaculations at the end of the Litany occurs the verse—"Ora pro nobis, beate Dominice, ut digni efficiamur promissionibus Christi;" and, though the collects are only eight in number, of these, one refers to the mediation of St Dominick, and another to that of St Peter, martyr [the Dominican]. The writing throughout is purely English; and, from the repeated introduction of the name of the founder of the order, it may at once be concluded that the manuscript, prior to its ornamentation, was prepared in a Dominican convent in this country.

The calendar is entirely without figures. The Psalter and services are profusely illuminated, but not in a uniform style; indeed with a remarkable inequality and change of character in the work. For, while the eight first leaves are enriched with the utmost beauty of the art, and are ornamented with paintings by the hand of an artist of the highest power, the remaining

pages show a wholly different and inferior ornamentation, in which we recognize the work of an English illuminator, good, but quite conventional, and undistinguished by any original fancy. It is solely the peculiar beauty of the illumination of the first quire, and the rare excellence of the

paintings introduced into its margins, which constitute the value of the manuscript. But to give these their full interest and value, we must ascertain the precise period and, if possible, the place of their execution.

In this inquiry we are assisted by peculiarities already noticed, and are further aided by evidence to be collected





from the precious portion of the volume which especially interests us. Indeed the illuminator himself has intended that the very person for whom he was exercising his art should be made known to all ages; for at the bottom of the first page he has depicted two coats of arms, side by side, or divided only by a columbine and another flowering plant, with a sea-gull, placed between them, as represented at the head of the present paper. The first is the shield of England, with a label of five points, azure—the arms borne by the King's eldest son at this period, as is proved by the seals used by each of the three first Edwards before their accession to the throne. The second shield bears or, a lion rampant gules—the arms of Holland. The plants may symbolize the two countries of England and Holland, and the gull the sea which separates them.

It is certain, then, that this portion of the manuscript was executed for a prince of England; and it would appear that he was connected in marriage with the family of the Counts of Holland. The character of both the writing and the illumination leaves no room for doubt that this prince must have been living at the close of the 13th or the beginning of the 14th century. He must have been a son therefore of Edward I.

The inquiry in this direction brings before us a melancholy period of the life of that great monarch. The year of his accession to the throne, A.D. 1272, was a year also of terrible domestic affliction. Between the spring and autumn, while yet in Palestine or on his journey homewards from it, he had to bear the successive blows of tidings of the deaths of his uncle Richard, King of the Romans, who died on the 2nd of April; his eldest son John, who died on the 1st of August; and his father Henry III., who died on the 16th of November. Possibly the acuteness of the young king's grief, occasioned by these successive bereavements, deadened his eagerness to revisit his native country, and to take possession of his splendid inheritance. He lingered more than eighteen months on his journey to England; and in Gascony, on the 24th of November, the eve of St Catherine,\*

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\* *Anglia Sacra*, vol. i. p. 501.

in the year 1273, Queen Eleanor gave birth to a third son. The infant prince was named Alphonso, after Eleanor's brother, the King of Castile, who was present at his baptism; and, on the death of his elder brother Henry, in 1274, he became heir to the throne.

No other male child was born to Edward I. until the 25th of April, 1284, when his fourth son and eventual successor as Edward II. saw the light at Carnarvon. During the intervening period, Prince Alphonso must have been treasured by his royal parents with peculiar tenderness, as the only survivor of

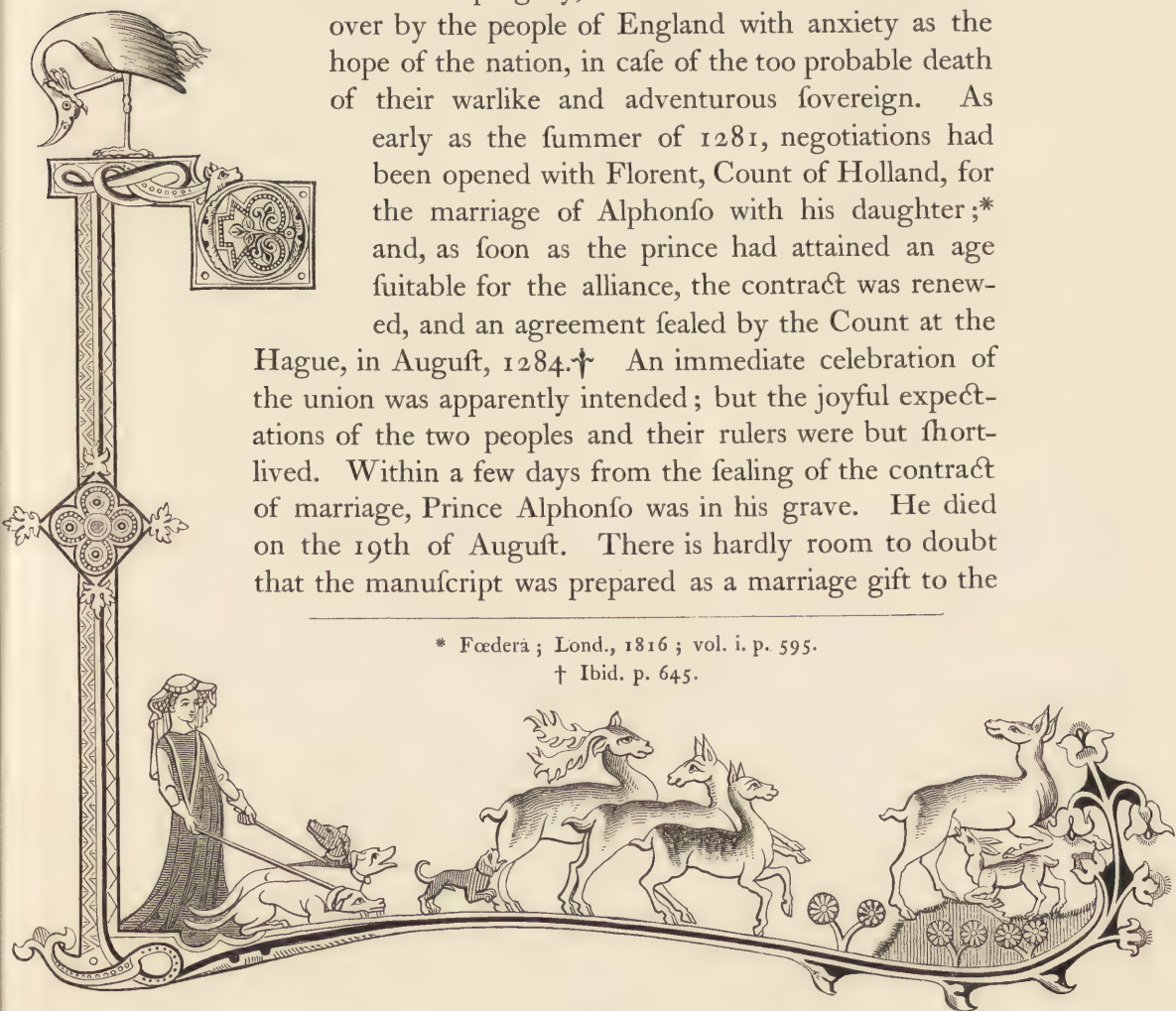
their male progeny, and would have been watched over by the people of England with anxiety as the hope of the nation, in case of the too probable death of their warlike and adventurous sovereign. As

early as the summer of 1281, negotiations had been opened with Florent, Count of Holland, for the marriage of Alphonso with his daughter;\* and, as soon as the prince had attained an age suitable for the alliance, the contract was renewed, and an agreement sealed by the Count at the

Hague, in August, 1284.† An immediate celebration of the union was apparently intended; but the joyful expectations of the two peoples and their rulers were but short-lived. Within a few days from the sealing of the contract of marriage, Prince Alphonso was in his grave. He died on the 19th of August. There is hardly room to doubt that the manuscript was prepared as a marriage gift to the

\* *Fœdera*; Lond., 1816; vol. i. p. 595.

† *Ibid.* p. 645.



prince from his parents, in anticipation of his union with the Count of Holland's daughter.

The text of the Psalter, selected as the most appropriate for presentation, being the ordinary service book of the period, was prepared, as I have conjectured, in a Dominican convent, probably the Blackfriars of London, a foundation of King Edward I. and Queen Eleanor; and where indeed the hearts of Prince Alphonso and his mother Queen Eleanor afterwards found burial. The manuscript was then placed in the hands of an illuminator and designer of the very highest skill, who had proceeded with his work of ornamentation no further than the end of the first quire when interrupted by the death of Prince Alphonso.

We thus account for the juxtaposition of the arms of a Crown Prince of England with those of the Count of Holland; as well as for the remarkable change in the character of the illumination, from the splendour of the eight first leaves to the ordinary execution of the rest of the volume. And this explanation is further confirmed by the entries in the calendar of obits of members of the Royal family. For the earliest of these is the record of the death of Queen Eleanor, Alphonso's mother, who died on the 28th of November, 1290, a few years after the Prince's death, while his own obit is unrecorded.

But the inquiry into the history of the volume may be carried a step further. For whom was it eventually completed? Independently of the few precious leaves at the beginning, it is a handsome manuscript, and exhibits interesting examples of the work of a good English miniaturist and illuminator. From the entries in the calendar we are justified in concluding that the book, when completed, came into the hands of a person closely connected with the Royal family of England, and that within six years of Prince Alphonso's death. And it is probable that it was presented to the Prince's fourth surviving sister, Elizabeth. She was born in the year of Prince Alphonso's death, 1284. In the year 1297 she was married to John, Count of Holland, the brother of Alphonso's destined bride. The Count died in the year 1299, and the Princess Elizabeth re-married to Humphrey de Bohun, Earl of Hereford, Constable of England.



I am induced to assign the ownership of the Psalter to this Princess, first, by the direct evidence of the arms of Bohun, her second husband, painted on the ground of one of the miniatures inserted at the beginning of the volume; and, secondly, by the cessation of the entries of Royal obits after her death, in 1316; this event, moreover, being recorded in terms more ceremonious than are used in the other entries, and such as might well be used by a servant of the Princess. And the obits under the names of Hausted and Mereworth confirm this conclusion; for we find individuals of both families intimately connected with the Princess' household. Sir Robert de Haustead was her principal attendant during at least a portion of her residence in Holland and on her return to England after the Count's death, and her expenses were disbursed through him.\* He also appears, with Margaret his wife, as receiving a considerable legacy from the Princess' widower, the Earl of Hereford, for their care of Eneas, their second son.† While Joan de Mereworth, whose death is entered under the 13th of August, was one of the ladies who followed her into Holland, and continued to live with her after her second marriage.‡

The history of the book, however, subsequently to the death of the Prince for whom it was originally designed, is not material. It was important to obtain the date of the exquisitely illuminated leaves at the beginning, and all the evidence collected from the manuscript itself goes to prove that this was the year 1284.

Now, the close of the 13th century is a period deserving the utmost attention in respect to the history of painting in this country. It was a period of great intellectual activity, but from which painting profited more permanently than the other arts. In architecture, for example, the development was in change of

\* Wardrobe Book, 29 Edw. I. Brit. Mus. Add. MS. 7966 A, f. 158.

† Will of Humphrey de Bohun, Earl of Hereford and Essex. Journal of the Arch. Inst., vol. ii, p. 346.

‡ Wardrobe Account, 29—32 Edw. I., quoted by Mrs Wood, Lives of the

Princesses of England, vol. iii. p. 39. See also several entries showing the connexion of Sir Robert de Hausted and Joan de Mereworth with the Countess of Holland's household, in the Wardrobe Account of 28 Edw. I., printed by the Society of Antiquaries, pp. 78 *et seqq.*

style rather than in the conquest of first principles; and it may be questioned whether the later were more beautiful than the earlier examples. But painting opened to itself a brighter future by the study of natural forms; and the progress was continuous to the maturity of the art at the end of the 15th century.

This progress was the work of those leading minds which, in different countries, simultaneously led the way, step by step, to the ultimate success attained. There is a difficulty in distinguishing these masters in the earlier times, both from the absolute loss of many of their works, and from the general absence of any record of the artists who executed those which remain. Where names have been preserved, no clue is left to their productions; and where great works have been saved, no trace remains of the artist to whom they should be ascribed. All that is possible, in displaying the progress of painting in the Middle Ages, is to indicate the best works that have come down to us, to group them in schools, and to define the nature of the advance which each makes on its predecessors.

This especially applies to miniature painting and the illumination of manuscripts. During the earlier times, these arts were confined to the inmates of monasteries. Very magnificent are the productions of the monks, both in caligraphy and pictorial embellishment, from the 8th to the 14th century. But, as a consequence of being the works of a class, they are deficient in variety and freedom of invention. Book after book was written and ornamented, even in different countries, on one model. The change of style was slow, the progress very gradual. But, in the course of the 13th century, the arts of painting and of illuminating left the cloister and became a secular profession. Warrants for the execution of mural paintings in the royal palaces, from the time of Henry III., show that the artists employed lived by their work, and were not always ecclesiastics. Works of poetry, of romance and of history, began to be freely circulated, and must have helped to establish a large class of illuminators and miniaturists. Books of devotion too were more generally in the hands of laymen. A number of minutely-written and compact Bibles are still extant, written from

the middle of the 13th century, partly, no doubt, for the use of the mendicant friars, but principally, I conceive, for the convenience of students and laymen. The Psalter, especially, accompanied with the litany, canticles, and prayers, and forming the private service book of the time, was extensively circulated among the laity; and it was on such manuscripts that the highest talent of the miniaturist and illuminator was exercised. Entries in the Royal wardrobe books of the period show that professed painters were employed in illuminating manuscripts for the sovereign; and writers and illuminators were attached to the King's household.

With this secularization of the art, painting rapidly threw off the conventionalism of the cloister, and instinctively turned to the study of nature. Up to this time the ornamentation of manuscripts had been architectural in its character. Mouldings of arches and sections of pillared piers were adopted as designs for illuminated initial letters. But, from about the middle of the 13th century, the forms of foliage and of animals begin to be copied from nature. Where a leaf is timidly introduced at the extremity of the border lines springing from the initial letters, we are able to recognize the foliage of the oak, the vine, or the ivy. And when the figure of an animal breaks the stiffness of the ornamental lines, it becomes the genuine portraiture of a bird, a dog, a hare, or monkey, executed with more or less success; or, if a monstrous compound, still designed with a regard to the true forms of its component parts.

The study of the human figure and the art of composition were no less attended to; and probably at no other period was the progress in these higher branches of the art so rapid as during the latter half of the 13th century. Not many years from the date of these drawings, we find recorded an instance of an artist studying his subject from the nude. In the chronicle of the Abbey of Meaux, in Yorkshire, it is stated that, on occasion of a new crucifix being prepared for the Abbey, between the years 1339 and 1349, the sculptor executed his work only on Fridays, when he fasted on bread and water, and that he had standing before him a naked man, in order to imitate from his form



the figure on the Cross.\* On the other hand, it is a question whether increasing facility in imitating natural objects and giving action to the human figure was not accompanied with some loss of that devotional feeling, in the treatment of sacred subjects, which prevailed in the works of an earlier time, and gave solemnity to designs otherwise stiff and inartistic.

The high estimate expressed of the progress made in painting during the latter part of the thirteenth century is fully supported by the beautiful work which I have now to describe. Unfortunately it can only be regarded as a fragment. The sixteen first pages of the Psalms are all which the superior hand illuminated, and which will repay particular attention. But in these we have a display of the greatest skill and taste in design, with the greatest care in execution; and every page is quite a composition in colour. The patterns of the larger initial letters are original and exquisitely finished; the drawing of animals and of the human figure is vigorous, animated, and correct; and the foliage and flowers approach the forms of nature. The Psalter is a book peculiarly suited for exhibiting the art of illumination in this respect, that the division into verses occasions frequent and irregular blank spaces in the lines, which give as many opportunities for the introduction of coloured scrolls, figures, and heraldic devices. And these few precious leaves show how beautiful is the result when this advantage is skilfully made use of. They are loaded with ornament. The initial letters of every verse are outlined in gold on coloured grounds, and filled in with fleur de lys, cross-crosslets, or flowers. The principal initial of each psalm is of larger size and distinguished by a more elaborate pattern, generally of animals or flowers. A dragon attaches itself to the outer edge of the letter, and after convolutions of the neck falls down the side of the page in a straight line, turning with fresh folds at the corner and continuing along the lower margin: thus forming to this part of the page the characteristic border of the period.

The colour of the dragon line is blue, edged with white, be-

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\* Chron. Abb. de Melfa; Brit. Mus., Egerton MS. 1141, f. 105, b.

tween black outlines. It lies on a ground of deep crimson studded with golden stars, and further relieved by delicate zig-zagged or waving lines; the colours sometimes counterchanged. In the lower margin of the page the border line generally throws off its dragon form, and, diverging from the text, terminates in a foliated or floreated volute. Within the partial frame thus obtained at the bottom of the page the illuminator has introduced compositions which will be separately described.

The first page is by far the most richly illuminated of the series. It is entirely enclosed in a border, composed of lozenge-shaped panels, filled at the top and bottom with the lion passant of England, and on the sides with alternately a lion rampant or, and a cross-crosslet fitchée of the same, in an azure field. The border is broken in the centre of each side by a roundel filled in with a pattern, and cusped on the exterior with six points, and further decorated with the figures of English birds painted from the life. At the top are varieties of finches, and, on the right side, a woodpecker and kingfisher. An interval between the lower border line and the writing is filled in with the two shields of arms already described, and with the figure of David, in the left corner, launching the stone against Goliath, who, in complete chain mail, and under cover of the embossed shield hanging from his up-thrown arm, shrinks into the opposite corner from the flying missile. A lion and a leopard are introduced on the outer angles, in the form of supporters. The initial letter at the head of the page contains a miniature of King David on his throne, singing to the harp. It is painted on a raised gold ground, stamped with a scroll pattern. The expression of the face is very spirited; and great beauty is given to the head by the clustering masses of hair confined by the golden crown. The hands run lightly over the strings. In the upper left corner of the letter a ring-dove is painted on its nest with admirable delicacy, the form of the bird well expressed, and the tender hue of the plumage faithfully represented.

The verses are filled in with ornamental patterns borrowed from the devices of heraldry, such as an eagle displayed—in allusion to the Prince's deceased uncle, Richard, King of the

Romans; gules, a lion rampant or, between, azure, six martlets—probably in reference to the arms of De Valence, Earl of Pembroke; lozengy, gules and or; azure, two crowns or. These, with other bearings, are frequently repeated in the succeeding pages. It was not, I think, intended that particular families should be understood as referred to by these devices. They were used by the illuminators as appropriate ornaments, and not always with heraldic significance. Some of those most frequently occurring in the present manuscript are also found in the fine English Psalter of the same period, in the Museum collection, Arundel MS. 83.

As the first psalm occupies entirely the first leaf, no opportunity is afforded for a border to the second page.

The third page has a corner border line, at the top and the bottom, on opposite sides. On the terminating volute of the upper border is a crane, grotesquely finished, standing on one leg, and having on its back a monkey, who presses a little red cap on the bird's head. A great deal of cleverness is shown in the drawing of the leg on which the crane stands, the muscular power being well displayed, and the joints and sinews of the stiffened leg well indicated.

At the top of the lower border-line is the device of a lion struggling in the gripe of a dragon, and being mangled by its fangs.

On the continuation of the same border, and filling the interval between the corner of the page and the terminating volute, is a drawing of a stag with bent head, prepared to receive on its antlers a winged dragon, which rushes hissing upon it with opened jaws. A blackbird, the while, with an air of interest watches the contest from among the leaves of the volute. The stag is firmly drawn in outline; the body dappled over and shaded on the back, the softness of the coat being very successfully imitated. The antlers are tinted light blue. One of the front legs is straightened and stretched forwards, to give firmness to the position. The dragon is appropriately coloured.

The subject represented in the lower margin of the fourth page is a combat between a rustic, armed with sword and buckler, and a wild beast. The figure of the human combatant is



excellently drawn, and much humour is displayed in the expression of the features, indicating not a little alarm, and at the same time a stubborn resolution to fight out his dangerous contest.

The lower border line of the sixth page has a charming tinted drawing of a mermaid suckling her infant. The human portions of the figures are finely drawn in outline. The head of the mother is very beautiful, with a rich profusion of flowing hair confined by a golden chaplet. Her fishy extremity is covered with silvery scales, but now blackened by oxidation, and has an additional ornament in the figure of an ape standing on its hands with its feet in the air. The tail of the infant is gilt and its fins coloured red. The entire group, fantastic as it is, is extremely graceful, and striking also from its novelty; and the tenderness of action in the intertwining arms and contrasted hands of the figures is very artistic.

The subject at the bottom of page 7 forms the prettiest drawing of the series. A huntress of slender form, and clothed in a long flowing dress of deep blue, holds in her arms three greyhounds, in front of which is a herd of fallow deer, represented by a buck, a doe, and a fawn, in full flight, a smaller dog pursuing them. The huntress leans backwards to keep in the dogs, one of which strains at the game, another crouches with its head on its paws, and the third turns back its head to its mistress. In advance of the flying herd is an exquisite group of a doe suckling her fawn, which kneels on a turfy mound sprinkled with daisies. The action of the dogs and deer is excellently conceived, and the modelling of the bodies and shading of the coats of the deer most admirable.

Page 8 has no border illumination or drawing in the lower margin.

At the bottom of page 9 is a hawking scene. The falcon has struck down a wild duck, and is tearing open its back with its beak. The huntsman follows at full gallop, and stretches out his glove to reclaim the bird. The screaming duck and eager hawk are drawn with life-like effect. A vine, covered with leaves and bunches of grapes, grows out of the waving border line on which the sketch is drawn.

There are no border illuminations to pages 10, 11, and 12.

Page 13 has no drawing in the lower margin, but, in compensation, has a very beautiful border on the inner margin. At the top of the line is a monster, composed of a winged angel, in a robe of rich green, and terminating in a boar's hind quarters, coloured scarlet. The angel blows a golden trumpet, bearing a blue banner, on which is painted a silver lion. At the extremity of a leaf growing from a knot in the middle of the border stem, a peacock is painted, in all the gorgeoufness of its deep blue body and iris tail. A cock and a peahen, in fighting attitudes, are painted on the branching extremities of the line.

In the lower margin of page 14 is painted the death of Goliath by the hand of David. Goliath is on his knees, with embossed shield in the right hand and broken spear in his left. David is in complete mail, with golden casque, and, wielding a sword with both hands, lays open with it the bald head of the fallen giant, who appears to have been brought to the ground by desperate gasps on both his heels. The subject is a not unusual one in illuminated Pfalters.

The drawing on page 15 is a stag in full flight, and pursued by two greyhounds, one of which hangs by the animal's ear.

The top of the side margin has an extremely pretty subject of a dancing youth, dressed in green, and playing on the viol, with a monkey accompanying him on the bagpipes. Over them, on the edge of a letter, stands a monkey, tossing gold plates into the air, to be caught on the point of a stick which it holds in its left hand.

The subject at the foot of page 16 is a combat of a knight in mail with a griffin. The knight, who is unhorfed, is in the act of burying the point of his lance in the chest of the monster, which clutches at him with his beak. The horse lies wounded on the ground; and a raven, guided by its instinct for prey, has already lighted on the saddle, and is about to gorge itself on the dying animal.

The subject of the drawing on page 17, and the last of the series, is a man, armed with sword and buckler, defending himself from the attack of a lion, who, with open jaws, crouches

for the fatal spring. The border line on this page commences with a dragon's head, and facing it is a green lizard, with tail stretching to the top of the page, very vividly coloured.

It should be observed that this mode of decorating a manuscript by the introduction of coloured drawings in the lower margins of its pages came into vogue at quite the end of the 13th century, and was in particular favour with English miniaturists. Had the same hand which began to illuminate the *Psalter* I have been describing continued his work, the series of drawings would doubtless have been carried on to the end of the volume. In the present volume there is no apparent connection in the subjects of the pictures; but in other manuscripts of English execution more method appears in their selection. In the famous *Psalter*, known as *Queen Mary's*, in the Royal Collection, of about the date A.D. 1300, the order of subjects is, first, illustrations of natural history; then, scenes of sports and hunting; then, banquetting; and, finally, lives of saints. A very similar series of subjects is painted in a copy of the *Decretals* in the same Collection, and of nearly the same date. The famous *Luttrell Psalter*, exhibited at the South Kensington Museum during the past summer, has the same kind of drawings, and in great profusion, though the order of subjects is more irregular. Other instances of this style of ornamentation occur in the *Harleian MSS.*, Nos. 928 and 6563.

A question remains to be discussed—of what country was the artist who illuminated the eight leaves I have endeavoured to describe? The proofs that the book was written by an English hand abound; and I think it has been demonstrated that it has been the property of a member of the Royal family of England. But there is an indisposition with many who treat of early art to admit the claim of our country to a high position in the cultivation of painting—an incredulousness as to the existence of a school of art in England, in the Middle Ages, at all entitled to rank with those of Italy and France. I believe that the cause of this scepticism is the great destruction of early works of art, and especially of paintings, in this country, under the influence of the Reformation. The mural paintings which decorated our cathedrals and



parish churches have been either wholly effaced, or concealed from sight by the plaster and white-wash of unsympathizing churchwardens. The destruction of architectural works has been less extensive, and consequently proofs of a school of English architecture have been fairly established from the beautiful monuments still remaining. Had the fine pictorial works which accompanied them been also spared, an English school of painting would have been recognized with equal readiness. Unfortunately the effort has not been made to supply the lost evidence from sources where it might justly be expected to be met with. If an English school of painting was in existence in the 13th and subsequent centuries, it ought to be represented in the miniatures and illuminations with which the manuscripts of the time were ornamented. But although this evidence has not been entirely overlooked—has been even emphatically pointed out by impartial art critics, and particularly by Dr Waagen—it has not yet been explored and brought together with the care it deserves; and the result it would establish has by no means obtained general recognition, even amongst ourselves. The subject is extensive, and cannot be satisfactorily discussed within a small compass. I only refer to it to explain the hesitation that may be felt in claiming these fine specimens of illumination and drawing now before us, as the production of an English hand. That such instances of superior art are rare is true of all countries in reference to so early a period, more true of this country than of Italy, and even probably than of France. But examples sufficiently numerous and decisive remain to supply the proof of a fine English school of miniaturists in the 13th and 14th centuries. In support of this assertion, I would cite from among the collections in the British Museum two manuscripts—and I should have no difficulty in producing others—of about the same period with that of the Psalter before us, and of undoubted English execution.

The first of these is a most exquisitely-written Bible in the old Royal collection, marked 1 D. i. I attribute it to about the year 1270. It is written on the finest uterine vellum, in a minute, most regular, and delicate hand, and with scarcely a dis-

tinguishable flaw from the beginning to the end. The ornamental work in the margins is peculiar in character, and very fantastic, but always rendered beautiful by the lustre and harmony of the colouring. A rich green is much introduced—a colour which characterizes the English school of the time. It has many miniatures, delicately outlined on diapered grounds, more pure in expression and graceful in form than any I am acquainted with of the same date. I particularly refer to the miniatures at page 231 b., which include a martyrdom of Becket, exquisite scroll borders at ff. 352 b. and 354, and a stem of Jesse at f. 431 b. This precious manuscript is English in its character throughout, has always been in English hands, and has the final guarantee of its English origin by the inscription, at the end of the New Testament, of the name of the scribe, in these words—“Will's Devonienfis scripsit istum librum.”

The second manuscript I would cite is the better-known Royal MS. 2 B. vii., commonly called Queen Mary's Psalter. The date is about A.D. 1300. It has been so fully and so frequently described that I need only mention it to recall the admirable grace and spirit of the numerous drawings it contains. This again is proved an English work by the handwriting, the Litany, and the entries of saints in the calendar. The colours in the illuminations confirm the conclusion that it was ornamented also by an English hand.

Two such works—the one just preceding, the other just following, the period of the Tenison Psalter—suffice to prove there was an English school of miniaturists in the latter part of the 13th century, and certainly countenance the recognition of the beautiful work in the Psalter as the production of an English artist.

The sketches introduced into the margins of the first pages of this paper will serve to illustrate the descriptions I have attempted of the ornamental borders of the manuscript; but Mr Fairholt, who has made them, will be the readiest to admit that they are far from expressing the delicacy and beauty of the original designs. Indeed, the minute drawing of a fine illumination is as much beyond the rendering of a woodcut as are its richness of colour and its play of gold.

I should not have fully described this interesting manuscript, if I omitted to notice a curiously superstitious prayer—calling to mind the half prayer half charm of still earlier times—inscribed on the fly-leaf at the end of the volume. It is written by an unskilled hand of the earlier part of the 14th century, and of a lady who speaks of herself as an orphan: but I will not hazard a conjecture as to the individual who may have penned it.

“Deus feez prest a moy chaitive pecchereffe e gardayn de moy touz les jours de ma vie. Deus Abraham, Deus Yssaac, Deus Jacob, enveez moy en ayde Seint Michel le archaungele, Jhesu Crist, kil me defende de touz mes enemis, veuables e nient veuables. Seynt Michel le Arch-aungele, Jhesu Crist, defendez moy en bataylle, ke jeo ne perisse en le tremblaunt jugement. Seynt Michel le Arch-aungele, Jhesu Crist, par la grace ke vous deferuities tei pri, par un soul fiz deu, notre feygnur Jhesu Crist, ke vous me defendez huy e en touz tens de perillouse mort. Seynt Gabriel, Seint Raphael, e touz les feynz aungeles e archaungeles, focourez mey huy e toutes les joures de ma vie. Jeo pri touz les vertuz de ciel, par le poer del tout puisfaunt, kil me doynent en ayde ke nul enemy ne me puyffe comdempner, ne en ewe ne en feu, ne de mort subite, ne en dormaunt ne en veillaunt. Amen. Veez cy la croiz [*a crofs*]. Fuez les parties adverferes. Le leon del lignage Jude e del lignage Jesse e de la racine David ad vencu. Sauveor del monde sauvez moy, pur ceo ke par ta feinte croiz e toun precieuse sank me rechatastes. Aidez moy mon Deu. Agyos, agyos, agyos. La feynte croiz de Crist fauvez moy. Croiz de Crist coverez moy. La feynte croiz de Crist defendez moy, en le noun del pere e del fiz e del feynt esprit. Amen. Jeo vous pri, Jhesu o simple, voyz par la vertue de la feynte croiz [*a crofs*] ke vous me defendez huy e en touz tens del encombrement del deable e de soun enchaument. Par icest signacle Jhesu Crist [*a crofs*], e par la uertue ke de vous prift moun cors e malme, huy fauvez e gwiez de pecche, e de vilaynie me defendez [*a crofs*]. Le Sauveour oye e entende, e la veraye croiz me defende, ke nul mal enemy ne mal penser ne mauveis home ne me puisse encombrer. Jesu fire le tout puisfaunt doynt ke cest signacle [*a crofs*] me feist garaunt de messaventure, e face quit e me defende de mort subite. Jesu fire de tout confort, ke pur nous peccheoures suffrites la mort, par iceste signacle [*a crofs*] mei orphanine metez en joye e en bone fyn. Amen.”

E. A. BOND.

*British Museum.*



## THE ITALIAN SCULPTURE

AT

### THE SOUTH KENSINGTON MUSEUM.\*

*By the* BARON H. DE TRIQUETI.

THE industrial value of art collections similar to those of the Kensington Museum has been frequently discussed, and is now universally recognized. It is an opinion in which we concur, but need not dwell upon here. We purpose rather to direct attention to another benefit which these museums confer, the education of the upper classes of society.

Museums teach the public to see. An impression exists that with good eyesight any one can see, and that study is not needed for the full exercise of this faculty. That this is erroneous will be admitted when we consider how small a number of objects are really seen by the public, and such only as habit or professional occupation, special tastes or studies, have led them to consider. The rest, if seen at all, have been so too imperfectly for any powers of judgment to be exercised, as to their merit or value. The phenomena of vision and reflection are too

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\* "South Kensington Museum.

"Italian Sculpture of the Middle Ages and Period of the Revival of Art.

"A Descriptive Catalogue of the works forming the above section of the Museum, with additional illustrative notes. By J. C. ROBINSON, F.S.A., &c. Published for the Science and Art Department of the Committee of Council on Education, 1862."

"A Series of Fifty Photographs of works in the above section of the Museum, selected and arranged by J. C. ROBINSON, F.S.A., &c. The Photographs executed by C. THURSTON THOMPSON, 1862. CHAPMAN & HALL."

For the illustrations to this article we are indebted to the courtesy of the proprietors of Mr Robinson's Catalogue.—*Ed.*

intimately connected, for the action of the one to be complete without reference to the other. And so it happens that the crowds who flock to public galleries leave them with the contents unseen. Pleasing colours and forms have charmed their eyes; the mind has had an agreeable excitement in unravelling the subjects, but neither the painting nor the sculpture have been seen.

Take, on the contrary, one of the visitors; direct his attention to a particular point; put before him the analogies and the differences, the beauties and defects of two works; his eyes will be opened, the next time he will begin to see with his understanding. To the superficial observer originals and copies, works of the highest order and second-rate works, are all the same. Where he sees no appreciable difference, the student will detect not only varieties, but oppositions. It has often been remarked with surprise, how liable men of great judgment and intelligence are to be misled in art questions. This, however, is not the fault of their understanding; but the faculty of seeing with reflection has been imperfectly cultivated. Some see without judgment, others judge without seeing; and of this we have abundant proof amongst the authors who have treated the subject either incidentally or in detail. One of the most brilliant of French writers, and a distinguished amateur of art, the President de Broglie, in his charming narrative of his Italian Journey says, to enhance the admiration he expresses for the art of the 17th century—"all the pictures painted before Raphael's time were Gothic, and consequently inferior and ugly." He did not know that before presuming to judge a work of art even the initiated must look twice. We have only to recall what happened when the Elgin marbles were brought to this country. Neither the multitude nor the great majority of artists were able to understand their ineffable beauty; but we are told that the horse dealers at once recognized the pure breed, the fine shape, the admirable action, which Phidias and his scholars had given to the noble animals in the frieze of the Parthenon; and it was these uneducated men who first judged at their true value, works which their special pursuits had fitted them to see.

That our readers may not be offended by the insinuation that possibly they have yet to learn the art of seeing, we will at once confess that many, yes, the greater number of artists are equally blind. Otherwise, how is it that, confronted with nature, the portrait painter reproduces eternally the same eye, the same mouth, the same expression, and interpreting truth through his own false medium has but one mode of representing the endless varieties which nature presents?

The want of originality of character in modern works, the still more serious discrepancies between the subject and the mode of treatment, may all be traced to this source. When an instrument has but one string, the same tune serves for everything. In the best periods of art, on the contrary, how admirable is the harmony and fitness with which the treatment is adapted to the subject! In sculpture, to speak of that alone, how, when it takes the religious form, it breathes the sentiment of serious ascetic piety! What individuality in portraiture, what rich variety in all that is intended as ornament, avoiding extravagance, yet abounding in novelty and grace!

These reflections proclaim the value we attach to this new Museum, while they also point to the necessity for providing facilities for study, and for giving visitors the full benefit of the opportunities offered.

The complement of a collection is a good catalogue. For the unpractised eye it is the surest method of fixing the attention and interest; and we need hardly add that to the connoisseur it is a most precious auxiliary. A well-written catalogue supplies the best history of art in a condensed form; and though brief, may be enriched with anecdotic details of captivating interest to the amateur. Formerly catalogues were mere inventories of doubtful veracity; now they rank amongst the best historic documents, and a good catalogue is referred to as an authority. On the Continent many valuable collections have existed from ten to twenty years, and during that time have been of little practical use, owing to the carelessness of the curators in providing this indispensable guide to their riches. We therefore admire the zeal, with which in this country excellent catalogues are sup-



plied to the public, almost simultaneously with the formation of collections. And we may add that Mr Robinson is not less entitled to our gratitude for his praiseworthy zeal in giving us a description of the monuments, than for the surprising energy he shows in discovering admirable examples of art wherewith to adorn this museum.

The catalogue of the Italian sculpture at South Kensington, a collection that has sprung into existence as if by enchantment under our very eyes, is a work of considerable importance. Its merit far exceeds the generality of such publications, and it bears the outward evidence of its superiority even in its typographic execution, which is of the best order. It is ornamented with a sufficient number of engravings, and contains excellent notices of the different artists, and intelligent indications of the various processes of art. The study of such a catalogue, in connexion with the works themselves, cannot fail to convey in the most agreeable manner, solid instruction and a true standard for judgment of art, to all those who desire to extend their knowledge of these subjects.

The wonderful instinct which has led Mr Robinson on the track of every work of interest accessible to purchase, has accumulated at South Kensington the materials of a complete history of modern sculpture, from its revival under the original and powerful influence of Nicolo Pisano in the 13th century, until its decline in the hands of the feeble imitators of Michael Angelo, the immortal genius of the 16th century.

We are told, in one of those probably fictitious anecdotes, which are resorted to by tradition to epitomize the character of an individual, that the discovery of the fine Greek sarcophagus preserved in the Campo Santo at Pisa was the source of Nicolo Pisano's genius, and the stimulus to his revival of an extinct art. The picture, though exaggerated, is probably founded on fact; and the man who by lifting only one corner of the curtain was able to divine all that lay concealed behind, excites our admiration when we consider that we, with the accumulated riches that are spread out before us, are yet unable to combat the degradation of art, the falseness of taste, the vol-

untary ignorance, which prevails in our day amongst the blind followers of the great artists of by-gone times. We have not even the excuse of the last generation, that time and money are wanted to go and seek out materials for study; for now, they come to us. Mr Robinson's catalogue is rendered still more useful by another publication of great artistic importance; we refer to the collection of photographs taken from the finest monuments in the collection. They are so admirable as to be almost as valuable to artists as the sculptures themselves; and were it not that the modern mind is fatigued and satiated by the rapid succession of novelties of every description, such a series of exquisite works could not have failed to excite the greatest enthusiasm.

A step is made in the right direction in the nomenclature of the catalogue; it departs from the traditional classifications under the heads of various schools. We regret that Mr Robinson made any exception, and did not once for all discard those false geographical generalizations, which jumble together so many incompatible works. To include in the Bolognese school, Francia, the Carracci, and Guido Reni; in the Florentine, Giotto, Michael Angelo, and Poccetto, is to associate together names that are in utter antagonism, and which it is but common sense to place apart. As the catalogue has begun by abandoning some of the erroneous classifications, why stop half way? Florentine sculpture is spoken of as subdivided among the pupils of such and such masters. This is the true method, which no one will recognize more readily than Mr Robinson.

We hold that this is a matter which concerns a future history of art, such a history of art as might be at the same time a nation's history. Hitherto we have not sufficiently availed ourselves of this torch for throwing light upon the life, the passions, the virtues, and the sufferings of a people. There was a time when art spoke the language of men's hearts, and was a revelation of their secret thoughts; in days before academic slavery had robbed it of its spontaneity, and mercantile dealings of its honour. An illustration of this exists in the history of one of the most interesting among Italian nationalities; and we believe that we

are the first to call attention to it. The tourist who visits Sienna is struck by the antique severity, the manly strength in the character of its monuments. The seal of Rome is on everything. Not the soft degenerate style pertaining to Rome under the Cæsars, but the Roman style of the Republic; harsh, even barbarous, but devoted unto death to liberty and patriotism. A hard and inflexible nature is on all sides graven in letters of stone, bronze, and marble, but betraying a nobility and integrity of purpose that reminds one of the Siennese magistrates, who, being compelled at all public ceremonies to present the keys of the town to their victors, accompanied the act with the words, pronounced in a loud voice, "*Per Forza.*"

When we turn to the paintings, we are startled by a directly opposite tendency. With the one exception of Simone di Martino, commonly called Simon Memmi, who may be considered as its founder, all the painters of this school are remarkable for suavity of form and harmony of colour: and until the turbulent genius of Luca Signorelli (the precursor of the still more indomitable genius of Michael Angelo) upset all previous traditions, the Siennese school was distinguished by the gentle piety of its productions. There are exceptions which serve to confirm this remark; thus in the Palazzo della Ragione the different styles encounter each other without mingling.

Not far from the celebrated figure of Peace, a *chef-d'œuvre* of repose and sweetness, may be seen an old fresco of a totally different stamp. It is a wild and characteristic allegory, the child Romulus, mounted on the wolf's back, holds on high the Roman standard, of which his brother on the ground tries in vain to dispossess him. There can be no doubt that such curious divergences might be traced to causes which merit careful study. The disciples of one school were the warlike and manly children of the Republic, the other was originated and followed by pious churchmen; but these questions belong to history, and do not come within the scope of our subject. We only call attention to them as proving that the *nomenclature* of a catalogue, even, deserves attention from serious minds; for is not art one of the most beautiful manifestations of the life of a people?



Were we to offer an opinion on the attribution of the works in Mr Robinson's catalogue, we should say that he had exercised the best discretion. When he has had positive sources of information he has carefully noted the pedigree, and when relying on his own judgment he has made no rash guesses. Even where we might differ in giving a name to an anonymous work, we are bound to admit that he can give in support of his opinion reasons equally valid with our own. It is perhaps more difficult to assign a sculptor's than a painter's works. In sculpture the difference between master and pupil is often confined to a certain indescribable impress of genius, which marks the superior intelligence. Accordingly one is more apt to attribute to the pupil the indifferent works of the master, than to the master the best works of the pupil.

This system has been kept in view in compiling the catalogue of the South Kensington Museum, and we strongly approve it; for the reputation of a great artist is a celestial halo, and it is better to strip it of any weakness than to adorn it with second-rate attributes. Public galleries should be protected from the inevitable ridicule attaching to private collections, at whose pretensions we smile when the owner's back is turned. The National Gallery and South Kensington Museum are like Cæsar's wife—the breath of suspicion must not rest upon them.

We now purpose to pass in review some of the most important specimens in the collection, and to call the attention of our readers to the rise and progress of sculptural art in Italy. A special interest attaches to the early Italian sculptures, from their having preceded that great awakening of the human mind in Italy which developed at once, on her favoured soil, poetry, language, and art, as the limbs of a bronze statue are all cast in one gush from the furnace.

Nicolo Pisano's sculpture dates from the beginning of the 13th century, Dante's poetry belongs to the end. Painting arose simultaneously with sculpture; but Giotto's art annihilated the ruder efforts of Cimabue, while the disciples of Nicolo were always inferior to him in acquirement and in power. He realized the antique fable; Minerva sprung fully armed from his brain;

his art knew no infancy. We trace in the precious fragments from his chisel which are preserved, the ruggedness of a primitive nature; but no evidence of indecision, ignorance, or feebleness. It inspires us with respect for this spontaneously-gifted man, when we consider that fifty years elapsed before any parallel to his perfection existed amongst the poets. Then Dante's verse arose, and revealed to us that severity and grandeur of style and that creative power, which no man has ever surpassed, and which for centuries have disappeared from among us.

The next generation of sculptors are typified in the charming figure of Santa Barbara, which is chosen to head the collection of photographs. Though the catalogue hesitates to affix a name and leaves it undecided between Andrea and Nino Pisano, we consider it more likely to be by the first. Nino, to adopt the consecrated phrase, was more Gothic; and accordingly art was far from progressing in his hands. The Santa Barbara has almost the power of Nicolo Pisano, but it has more grace and less severity. When we pass to the following century, what wealth, what development in science, what fertility of invention! With what rapidity, even outstripping painting, sculpture strides on towards the perfection of art! Brunelleschi, Jacopo della Quercia, Donatello, Ghiberti, rival one another in talent, energy, and learning. The luxuriant soil of Italy, in spite of its dissensions, its wars, its bad government, its turbulent republics, produces a continual harvest of genius. The blood that is shed seems to fertilize the land. Great artists follow each other in rapid succession, they learn from one another without becoming copyists; and Florence, the great centre of revolutions, is the most favoured cradle of genius. Rome, on the contrary, in spite of all that has been said, may have adopted distinguished men, but has produced none; nor have the Romans the credit even of preserving works of art. The Vatican offers a sad confirmation of this, for how many great works have there been sacrificed, to make way for other masterpieces; with no better guide than the caprice and whim of its actual masters.

- Several charming terra-cottas in the Kensington collection

are attributed to Jacopo della Quercia, nor do we see any reason to doubt their authenticity. His Virgins have a certain homeliness of sentiment, which recalls the Siennese sculpture and the master; but we attach more importance to the small bas-reliefs inserted in the front of a *Cassone*. There we recognize all the individuality and fecundity of the artist who decorated the famous façade of San Petronio at Bologna.

Two bas-reliefs, both of them accurately rendered by the photographs, are attributed to the celebrated sculptor of the bronze doors of the Baptistry of Florence, the "Doors of Paradise" according to Michael Angelo. The first of them, the Crucifixion, seems to us incontestable; the composition, the attitudes, the manner, everything recalls Ghiberti. The second, representing the birth of John the Baptist, is not only worthy of the same master, but in many respects seems to us to surpass him. For it is free from mannerism, and treated with admirable *naïveté*; whereas we never remember any *naïveté* in Ghiberti. His science was too great. The composition is very simple and graceful, and its execution perfect. It is an enigma which we commend to our connoisseurs. The catalogue merely says, *attributed* to Ghiberti. It would be interesting to establish its true author. Either as the work of Ghiberti or of another, it is one that would confer honour upon any artist.

The next important name is that of Donatello, a man who covered Italy with masterpieces, but who can scarcely be said to be known out of his native country. It is a subject of congratulation therefore to possess four or five examples of the works of so exalted a genius, that his name, and those of two other illustrious artists, may be said to comprise in themselves all Italian sculpture,—Nicolo Pisano who created the art, Donatello who developed it, and Michael Angelo who brought it to its culminating point, rendering art unapproachable after him.

With Donatello there can be no doubt or uncertainty, the mark of his chisel is like the footprint of the lion, which can be mistaken for that of no other creature. His innate power and energy are so irresistible, that they often find expression without regard to any charm of form; and his types might sometimes



degenerate to vulgarity, were they not sustained by the intensity and depth of the sentiment. It is not that he is unconscious of beauty, but that he finds it in the calmness of expression. He is master of every chord of feeling, and makes them vibrate at his touch. For example; what noble serenity in his statue of St George; what wondrous grace in the bronze Angels, ornamented with such refined taste in damascene work of gold and silver, which he executed for the church Del Santo at Padua! What expression can be more divine than that of the children making celestial music on their instruments? And if, from our recollections of Italy, we turn to his marbles at Kensington, how deep and bitter is the grief of the angels weeping over the body of Christ! And in his admirable Virgin recently purchased for the Museum, and which we regard as one of its most precious treasures, what seriousness, what prophetic sadness! Here indeed is art in all its truth, in all its power. How poor, beside it, is the theatrical art by which in our days it has been superseded?

It is not our intention to pass in review all the treasures enumerated in the catalogue. We omit many minor names with which the public will do well to become better acquainted, but which are already the delight of amateurs who need no guide to them. Being compelled to select, we pass over the skilful successors of Donatello, such as Desiderio, Mino, Benedetto da Majano, Verrochio, Civitale, and many others; for assuredly the number of those whose works we possess, but whose names we are ignorant of, far exceeds that of the artists whom we know.

Yet it must not be imagined that little reputation implies little merit. At Pavia, the convent of the Carthusians was enriched with works of the first order, by twenty or more sculptors, whose names are unknown elsewhere; at Padua ten or twelve skilful masters, who are indebted to the guide-book of the town for the preservation of their names, adorned the church "del Santo," and the same thing occurs in many other parts of Italy. What small encouragement does this fact afford to the artist, who works with the hope of transmitting his name to posterity! Florence itself offers an instance of a man whose reputation has



VIRGIN AND CHILD. *Alto-relievo in enamelled Terra-cotta, by ANDREA DELLA ROBBIA.*





never been adequate to his remarkable merits, and whose popularity, singularly enough, rests on the credit of works not his. Luca della Robbia is more familiar to us in the works of his successors than in his own. Fertile, varied, composing admirably, and seizing expressions with astonishing fidelity, he is a "naturalist" of the highest order, and had he left behind nothing but the marble bas-reliefs of the Cantoria in the Cathedral of Florence, he would have deserved to rank amongst the great sculptors; but his bronzes, his numerous marbles, and the application of enamel to his terra-cottas entitle him to the position of a star of the first order in the great Florentine constellation. Mr Robinson gives us an excellent account of the labours of Luca della Robbia, and shows great discernment in the selection of the different works; those from his own hand, then such as belong to his nephew, Andrea, almost as skilful as himself; and, finally, the productions to be attributed to their successors in the school which they founded. As the Museum owns a large number of their works, this chapter of the catalogue is amongst the most curious and interesting to amateurs.

Nothing is more instructive in the study of the art than what bears the direct impress of the master's inspiration. The sketch therefore by Luca della Robbia, in terra-cotta or stucco, for a portion of the Cantoria seems to us the chief treasure among his works at Kensington; then the monk reading, which reminds us of one of his principal works, the bronze door of the Sacristy of Sta Maria del Fiore. The large enamelled subjects possess a double interest, that of their beauty and the historical value, which Mr Robinson by patient research proves to belong to them. We admire still more, however, the set of enamelled medallions representing the twelve months; an exceptional and very novel work, which shows how great was the versatility of talent amongst the artists of that period. Possibly the study of these enamelled clays may enable us to affix the artist's name to the drawings in our collections which doubtless belong to him. At present one never encounters his name, and when we think how many gifted artists, especially among sculptors, are similarly overlooked, we must admit that our pretensions

to the knowledge of original drawings must be renounced, and that long and patient research is still required. There is a curious notice in the catalogue on the works of Bambaia in support of this remark. The fragments of his sculpture executed with such astonishing dexterity have been the means of assigning to its rightful author, the drawing, so interesting in a historical point of view, which shows the whole design of the tomb of Gaston de Foix.

The many precious acquisitions made for the Museum up to this time, have been worthily crowned by the inestimable treasure of a marble by Michael Angelo, a work formerly celebrated, and executed in all the vigour of his youth. Mr Robinson has the modesty to insert in his catalogue certificates of the authenticity of this work. It speaks for itself, however, more convincingly than any documents, and we hope one day it will occupy a more conspicuous place in the Museum. It must always reckon among the glories of this place by the same right as the Christ and the Virgin of Donatello. We must not forget that the number of finished works by Michael Angelo is extremely small, that those of his youth are the finest and the most rare, and that the few that exist are fixtures in museums, and inalienable. The acquisition of the Cupid is therefore an unhopèd-for piece of good fortune. Such a one will perhaps never again present itself. As an addition to the valuable studies in wax by Michael Angelo, in the possession of the Museum, this purchase of the Cupid gives it an enviable pre-eminence.

The principal features of three centuries of sculptured art having been briefly touched upon, it still remains to call the attention of our readers to the architectural portion of the collection, and to the numerous examples of ornamentation which are offered for study. There is the evidence of an able and presiding judgment having directed all these purchases, and that utility has always been kept in view. It would be no great exaggeration, if, with prophetic conviction of the good that such an undertaking is destined to produce, one were to inscribe over the entrance to Kensington Museum,—“Trésor Public.” May



CUPID. *Life-sized statue, in marble, by MICHAEL ANGELO.*





the rising generation, feeling its value, dip deep into its inexhaustible wealth. But whilst awarding the praise which is due to the zeal and knowledge so manifest in the direction of the Art Museum, we cannot close our notice without rendering a just tribute to the liberal and intelligent idea which gave it birth, and our last words are an expression of grateful respect for the memory of its noble founder, the Prince Consort.



## ON THE THEORY OF DESIGN IN ARCHITECTURE.

A FEW years since we were indebted to Mr Fergusson for a volume which, without disparagement of his predecessors, may, it is believed, be truly described as the first scientific classification of Architecture. In this the bold and industrious historian not only, as had before been often attempted, characterized each style by a summary of its own essential features, but, by combining the results of a wide ethnological survey with his more technical criticism, showed how each grew spontaneously out of the preceding, and how its growth was favoured or arrested by the circumstances of national life. What has been observed of the history of Philosophy Mr Fergusson proved true of the history of Architecture, during the prevalence of what he names the true or rational styles: it is an organic development, in which every phase is the distinct—almost the inevitable—result of what went before, and the cause of what followed it. One item of construction was taken by Athens from Assyria, another from Egypt: these, fused into harmony by Hellenic genius, gave, in the architecture of the Lintel, the most perfect union which the world has yet seen between grace and severity. Rome, at first rather awkwardly imitating Greece, brought the round arch into common use, threw it from pillar to pillar, and finally gave an admirable type of internal construction in her palaces and basilicas. Then followed another period of embarrassment: the great northern races, in their turn conquerors of Rome, were perplexed for centuries by the rich inheritance they had acquired and defaced: till from a series of hesitating, though most interesting attempts, a third style was evolved, which, without the severity of Athens or the massiveness of Rome, added a measured profusion



unknown to either, and by its unparalleled flexibility of adaptation proved itself capable of meeting, with new constructive features, every want of a new and more complex civilization. Some of the links in that vast chain which connects, in one natural system, the mountain masses of Egypt with the fairy fabric of Rouen have been brought to light by Mr Fergusson's unwearied research; some wait still further materials for completion. Yet the series in its scientific sequence has been lucidly set forth. And although the æsthetic aspect of Architecture may possibly be brought under a less artificial law than he seems to recognize, yet it does not appear too much to speak of Mr Fergusson as the Linnæus of a subject hardly less interesting or less important than the vegetable kingdom.

Such, in the briefest outline, is the story of Mr Fergusson's first volume. But now comes a great change; a change of which the influence is daily spreading over the whole world, carrying Regent Street and the Rue de Rivoli into New Zealand and India. Architecture ceases to be truthful; and with truth sacrifices beauty, interest, and homely usefulness. Under the peculiar influences of the 15th and 16th centuries, it becomes an expression of professional learning, in place of national life. It is practised at first by men who study Vitruvius, for men who read Vitruvius: by men who measure the scanty fragments of ancient Rome, for patrons who have made the "grand tour." This change was part of the great simultaneous movement of the human mind in every direction. In Science and Religion that movement soon became magnificently progressive. In Architecture alone it remained galvanic and reactionary. Men soon ceased to imitate the Latin of Cicero. But they continued long to imitate with exclusive rigour the temples and theatres of Cicero's age and nation. As civilization went on, and the attempt to live a modern life within Roman walls was found increasingly onerous, the style took various developments, but found permanent success in none. Such monstrous forms of art appeared as excite our wonder in Spain and France, in the Zwinger palace of Dresden, or the gateway of the Schools at Oxford. In the better examples, we have such fine works as the Grimani Palace, the

original Louvre, the northern portion of Somerset House. Yet these efforts were what naturalists would call sporadic; they generated no permanent school: lifeless imitation always gained the final mastery. Men as nobly endowed for art as Wren or Sarmiceli worked on no basis of real principle, and could hence hand down nothing to their successors. Before long, Architecture took more recondite lessons in scholarship from Greece and Egypt, with even less practical success. At last she ended in that cento from the ruins of long-extinct styles which we see everywhere in Europe:—either without form and beauty when common life and its comforts are concerned, or in the more ambitious efforts tortured into some imperfect accordance with wants and wishes unknown to Thebes or Athens, Rome or Baalbec. And during this whole period the Italian, Renaissance, or Modern-classical styles were never able to fulfil the first duty of Architecture,—they never produced one single pleasing or appropriate design for the dwellings of the poor, hardly even of the middle-class citizen. It is no wonder that Architecture has hence lost all hold on common sympathies and intelligence, and is no longer reducible to the scientific treatment under which Mr Fergusson exhibited the “true styles.” During the whole interval between the fall and the revival of Gothic, she became an ornamental art for a few persons, not a national development suited for the wants and delightful to the taste of all. Under the “true styles,” she was at once a fine art and a useful art. Her kingdom is now divided into a learned art and an art of mere building. Vast as has been the expenditure of study and of treasure, yet in the long succession from Alberti to Visconti Mr Fergusson is compelled to avow that “not one single building has been produced which is entirely satisfactory, and thousands which are very much the contrary; while during the three preceding centuries it would be as difficult to find a single edifice in any part of Europe which is not beautiful in itself, or which we cannot now contemplate with delight. The latter were the work of men comparatively ignorant and rude; the former of men in the highest state of refinement and civilization which the world has yet known, and this difference in result can only be ascribed to

the difference in the principles on which the art was carried out during these two periods." \*

This is but a blank conclusion to the history of modern Architecture; it is enough to make one despair of the art; and Mr Fergusson adds to this melancholy summing up a verdict on modern Gothic, not less severe than that which we have quoted on the Italian. He belongs, it will be seen, to neither party in the battle of these rival styles. *Tros Tyriusve*, they are alike—with equal decision, if not with equal cause shown—cast out as convicted of falsehood. It is hence hardly probable that Mr Fergusson will find entire acceptance amongst the many whom this contest has interested. Putting aside fanatics on either side, the partisans of Gothic from love of theology, and the partisans of Italian from love of commonplace,—a more honourable class of diffidents will remain, who may unite in thinking that the argument of this very able and candid writer is least confusing when it touches the line where building passed into Architecture; that the province which taste and imagination hold to guide and even to control construction is not recognized with adequate fulness. Our criticism on present attempts and our hopes for the future are, however, mainly governed by our convictions on Architecture as a fine art. It would be foreign to the purpose of this journal to enter into the battle of the styles which has roused so much amusing discussion in books and academies, and has even been waged, with dubious issue, within a chamber which is not always or often celebrated for an atmosphere propitious to matters of taste. Art has there certainly but a limited representation;—the lessons of Beauty fall on a barren and incredulous foil:

*Heu fuge crudelem terram, fuge littus avarum!*

So far however as Mr Fergusson's argument rests on the general laws of Fine Art, it is legitimately open to discussion. This side of his great subject is indeed by no means excluded. Archi-

\* We quote from the excellent lecture delivered before the R. Engineers at Chatham, in which Mr Fergusson has re-stated and enlarged some of the prefatory re-

marks in his "History of Modern Architecture." It has been reprinted in the *Builder*.



ecture "ought to be the noblest and the grandest of the Fine Arts" (p. 3). Speaking of the contrast between the days when Architecture was matter of national enthusiasm, and the days when it is the pursuit of individual professors to please a learned class, he says, in words which we recommend heartily to the reader's notice, whether he be Greek or Goth, "Perhaps the greatest inconvenience is the remarkably small amount of thought of any kind that a modern building ever displays. An architect in practice never can afford many hours to the artistic elaboration of his design. The plan, the details, the specifications may occupy weeks, in large buildings probably months, but once drawn, it is done with. In almost all cases the pillars, the cornices, the windows, the details are not only repeated over and over again in every part, but are probably all borrowed from some other building of some other age; and, to save trouble, the one half of the building is only a reversed tracing of the other. In one glance you see it all. With five minutes' study you have mastered the whole design, and penetrated into every principle that guided the architect in making it; and so difficult is it to express thought where ability must be consulted, and where design is controlled by construction, that the result is generally meagre and unsatisfactory in the extreme. In a work of Fine Art, such as a mediæval cathedral, the case is different. Not only have you the accumulated thought of all the men who had occupied themselves with building during the preceding centuries, and each of whom had left his legacy of thought to be incorporated with the rest, but you have the dream and aspiration of the bishop who designed it, of all his clergy who took an interest in it, of the master mason who was skilled in construction; of the carver, the painter, the glazier, of the host of men who, each in his own craft, knew all that had been done before them, and had spent their lives in struggling to surpass the works of their forefathers. It is more than even this: there is not one shaft, one moulding, one carving, not one chisel-mark in such a building, that was not designed specially for the place where it is found, and which was not the best that the experience of the age could invent for the purposes to which it is applied; nothing was

borrowed, and nothing that was designed for one purpose was used for another. You may wander in such a building for weeks or for months together, and never know it all. A thought or a motive puffs out through every joint, and is manifest in every moulding, and the very stones speak to you with a voice as clear and as easily understood as the words of the poet or the teaching of the historian. Hence, in fact, the little interest we can ever feel in even the stateliest of modern buildings, and the undying, never-satisfied interest with which we study, over and over again, those which have been produced under a different and truer system of art" (p. 22). The fault may be with us, but we do not fully see how to reconcile these and other statements with the remark that "Speaking, Writing, Painting, Sculpture, are merely different modes in which men's thoughts can be communicated to other men, or perpetuated for the use of posterity. But with these Architecture has nothing in common; it neither illustrates any literature nor imitates anything [the exploded fallacy about the Fine Arts]. Its object is to supply wants of a totally distinct class, and it reaches its aim by an entirely different mode" (p. 21).

It would be immensely difficult to define and classify the arts, and we must honestly confess that Mr F.'s attempt, though it may be studied with advantage as the theory of a thoughtful and cultivated man, does not appear satisfactory. "All the arts," he says, "practised by man may be divided into two great classes,—the Technic Arts and the Phonetic Arts. To the first group belong all those which are concerned with the production of food, clothing, and shelter for man, and generally all the useful arts. In the other class are grouped all those arts which arise out of the special gift of speech which man enjoys alone of all living beings. It comprises poetry, painting, sculpture, and, in short, all those arts which minister to the intellectual wants of mankind, as the technic arts were invented to supply his physical necessities" (p. 10). Without venturing on the perilous ground of definition, we cannot think that the arts can be exhaustively divided thus. We demur altogether, in the first place, to any division which rests on the difference between man and the other

animals. This is to bring physiology into logic. Reference to the creatures of instinct is quite beside the mark when we are dealing with man, not as one in the vast series of organized life, but as a being capable of rational development,—even were the resemblance between the dam of the beaver and the dam of the engineer much nearer than it is. We demur equally to the reduction of what Mr Fergusson names “phonetic” arts from speech. For speech itself is only one medium by which the feelings, which are the basis of all fine arts, are expressed. It is only the readiest utterance of our thoughts, and is so far from deserving the dominant place assigned to it, that our best thoughts can rarely be uttered by words. Indeed, it has been generally and truly argued that the “phonetic” arts exist, not as a mode of speech, but as a complement to it; as a means of saying that which otherwise we could not say. Thirdly, the division into “technic” and “phonetic” (besides that it omits music, an art phonetic in quite a different sense) crosses awkwardly with the division between “fine” and “useful,” elsewhere recognized by Mr Fergusson. His own examples show this: cooking, he says, may be refined into gastronomy, pottery into the ceramic art, and building, by identically the same process, into architecture. Thus we seem to reach this dilemma,—either Architecture is not an expressive (phonetic) art (in which case it has no hold on our feelings); or from being a technic art it must grow gradually into a phonetic (from which it is divided by an impassable line). For we can conceive of no middle ground in which we could have a fine art of Architecture, at the same time *not* expressive of the identical feelings which are the basis of Poetry, Painting, and Sculpture. Or, to restate the case, arts are in general roughly divided between the fine and the useful; but it is also recognized that each division crosses into the other, and Architecture especially. Mr Fergusson’s substitute, technic and phonetic arts, besides resting on definitions which do not appear more philosophical and are certainly less intelligible than those that form the basis of the common division, are placed in radical opposition, and thus either compel us to “leave out in the cold” such arts as Architecture, Pottery, and Metal-work,—or to smuggle them under



the old guise of arts belonging at once to the fine and the useful.

This theory, which indeed is never dogmatically pressed by Mr Fergusson, does not affect the sterling value of his works. Their general conclusions appear to us convincingly proved by the wide historical induction and by the lucid practical criticism with which he accompanies the specimens illustrated in his volumes. He has, in fact, given a survey of the reasons which led to the revival of the Roman style in Italy and elsewhere, sufficient to account for the change, without laying the stress which he lays on the fact that some artists of the time also practised Architecture. We think it was as antiquaries, not as artists, that men like Raphael and Michael Angelo diverged into a sphere in which, a candid judge must own, their admirable genius deserted them :

—*Alio mentes, alio divissimus aures,  
Jure igitur vincemur.*

What reason is there to class this exceptional activity as the beginning of a systematic cultivation of a "technic" art on the principles of a "phonetic"? Nor, again, does it seem necessary to recur with Mr Fergusson to this theory to explain why the names of architects in the "true styles" have not been handed down, whilst the history of modern Architecture is always biographical. We join issue on the facts. The names of many Greek architects, from a period before Ictinus to a period after Apollodorus, are recorded with the names of the buildings which they designed. During the Middle Ages the loss of such records is probably due to the prominent deficiency in mediæval literature, —detailed biography and criticism on secular subjects. There is no Vasari for the Gothic styles. Yet even in these, Suger, William of Canterbury, Marc d'Argent, receive honourable notice from the historian. Still less can we follow Mr Fergusson in denying (if we read him right) the influence of individual genius whilst the true styles prevailed. How can we doubt that the law which makes what we mass together as national advance due, in last resort, to the impulse given by individual effort, is true here also, and that these gifted Frenchmen, like their great pre-

deceffors in Hellenic days, exercifed a vaft influence on the Pointed ftyle? The nation unquestionably co-operated with them in the manner fo forcibly fet forth by Mr Ferguffon. They acted as its leaders and representatives at once. "In the art of fhip-building, from the mafter to the boy who fweeps out the work-fhop, every one muft be fkilld in his own fpeciality; all muft know and be able to introduce every improvement and refinement that has been praftifed elfewhere up to that hour. With fuch an organization as this, perfection is now attained in the mechanical arts. With a fimilar combination, perfection was reached in Architecture in the Middle Ages.

Mr Ferguffon confines this to the "technic" arts, but it is true of all, although the procefs is not always fo manifef; from the poet with whom the legends and the language of the people muft co-operate, to the mufician who cannot give voice to his creations without fingers and orchestra. This is the unfailing condition whenever art is really true and fine, and its abfence in cafe of Architecture during the laft three centuries is one of Mr Ferguffon's ftrongeft proofs that great genius and great expendifure have been wafted in the many forms of the Palladian, Renaiſſance, Louis Quatorze, and neo-Greek ftyles. And that this co-operation between designer, workman, and public, has more or lefs reappeared in England fince the Gothic revival, will be regarded as a fign of renaſcent health by thoſe who believe that ftyle perfectly capable of vital adaptation to the wants and wifhes of the prefent day.\* It has been faid "there is no way of getting good art but one—at once the fimpleft and the moft difficult—namely, to enjoy it. Good art has only been produced by nations who rejoiced in it;" and there never was a truer faying.

It may naturally be afked what principles Mr Ferguffon lays down, under which the "true ftyles" were formerly produced, and by returning to which alone we can once more regain truthfulnefs. He fums them up in his preface: "The architect had only to confider, firft, how he could contrive the moft convenient and

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\* We may notice that ſome clear and striking proofs of this are fupplied by Mr Ferguffon on p. 319 of his new "History."

appropriate building; secondly, how he could arrange this so as to be most ornamental with the least possible sacrifice of convenience; and thirdly, how he could accentuate and ornament his construction so as to be most obvious and most elegant" (p. 9).

On this he enlarges afterwards, apparently advocating a style which shall be at once eclectic and original, having "no guide but common sense, no master but true taste" (p. 329). To criticize this view would be to enter on the inadmissible controversy; and, indeed, Mr Fergusson's modesty has led him to state it so briefly that we do not believe he has done justice to his own conception. But we may remark that, true to the theory, he seems hardly to give sufficient room or free play to the purely æsthetic side of his art. From anxiety to maintain the difference between the "phonetic" and the "technic," that which gives interest to half the fine buildings of the world, Ornament, is thrown into the shade. Hence, too, the element of proportion, so important as an underlying canon in design, holds a rank which we think comparatively exaggerated in his excellent lecture. At least it may be submitted that to "accentuate and ornament the construction so as to be most obvious and most elegant" is but a lean and insufficient definition:—that it is far—if we think of Chartres or Saint Mark's, how far!—from covering the facts. Ornament, not divorced from construction, but subordinating it, has surely characterized many of the finest buildings in the finest styles. In the Parthenon the sculptures of Phidias were the final cause of the pediments of Ictinus. In the great cathedrals of France, the tracery of the windows, the multitudinous imagery of porch and buttress, maintain a nearly equal predominance. Further, the same construction may be accented and ornamented in more than one way, and no law of "technic" progress, like that which holds in ship-building, will explain how styles of decoration differing as the Egyptian and the Gothic were developed. Sense and taste are equally insufficient as explanations. These qualities are displayed indeed in all the features of a "true style;" but they cannot supply the peculiar form which it follows. Homer shows them in every line; yet they would not have enabled Aristarchus himself to add one touch to the Parting of Hector or the Sup-



plication of Priam. In a word, they are regulative principles, not creative.

It may be disputed which element in Architecture is most important, its fitness for use or its attractiveness to the eye, and to the mind's eye. But there can be no doubt which element arises from the most deep and complex sources, and goes furthest into human nature. The wants which Building supplies are universal and comparatively alike everywhere. But the features which raise building to a fine art must be sought in the depths of the character of each nation. To unfold this, if it were possible, would be the most interesting portion of the History of Architecture. That which gave the Lotus capital to Thebes, the Doric to Athens,—that which gave massiveness to the Roman style, aspiring grace and floral delicacy to the Gothic, lies in the very heart of the respective races. The ornament of the “true styles” expresses the religion and the poetry of the nation, and is part of that spirit, whatever it may be, which displayed itself in the mythology of Egypt and of Hellas; which found another mode of expression in Homer and Sophocles; in the Nibelungen, the Romance of the Rose, and the Divina Commedia. We are here, in a word, within the realms of the divinest of human gifts, the creative imagination. But it is impossible to enter on this “high argument.” The writer must be content to suggest its bearing to the thoughtful:—*πεισθείς* (in the noble words of Plato) *ὡς ἄρα τοιαῦτα πράττουσί τε καὶ ἔπραττον οἱ θεῶν ἀγχίσποροι, Ζηνὸς ἐγγύς, ὦν—*

*κατ' Ἰδαῖον πάγον  
Διὸς πατρῶν βωμός ἐστ' ἐν αἰθέρι,  
κοῦπώ σφιν ἐξίτηλου αἶμα δαιμόνων.*

F. T. PALGRAVE.

## POINTS OF CONTACT BETWEEN SCIENCE AND ART.\*

ART was born the child of youthful nature; Science came as the offspring of maturer age. The arts arose in man's earliest necessities, in wants crying for food and raiment, in desires craving for luxury, and in an infant imagination venturous to try the wing. The sciences, on the other hand, are the fruits of observation and experience, they grow out of contemplation, they come as the harvest of a world rich in accumulated knowledge, are gathered as treasures which from age to age have been laid up in store-houses. And some writers, forcing the contrast still further, have even thrown the experimental sciences into direct opposition to the imaginative arts. Science, they say, shines with sharp outline in the clear light of knowledge, while poetry and her sister arts are phantoms of the mind, and, like as it were to illusions of a magic lantern in a dark room, are best seen in a dark age. But fortunate is it for our civilization, to which all the varied works of man are made in the end to minister, that a more generous philosophy has now obtained the sanction of the best intellects. Thus science and art, no longer thrust into antagonism, are linked as sisters hand in hand, and even at moments when they seem to sever company, they stand apart but as the varied aspect of that common nature which is parent of each. Science is nature seized upon by the understanding; science is the law of nature, which intellect digging deep has discovered. Art in contrast contents herself with the superficial shows of nature, and in place of the stern work of reason, we find imagination taking pleasant

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\* "Points of Contact between Science and Art," by his Eminence Cardinal Wiseman. A lecture delivered at the Royal Institution, January 30, 1863. London, Hurst and Blackett, 1863.

flight over fields strewn with flowers. And after this fashion out of the kingdom of nature so vast, and from the wants and the workings of man's reason and imagination so diversified, have arisen the daily increasing progeny known as the deductive and the inductive sciences, the useful and the ornamental arts. The relation between these fields of knowledge and spheres of action, as each intermediate and outlying territory is inclosed in the one wide domain, are necessarily growing every day more intimate. And hence nature, grasped by the hand of science, is moulded into forms subserving the ends of art. Hence art, which in the world's ruder ages was empirical, assumes the higher aspect of a scientific art. Hence the light which danced but fitfully in the imagination, is now a law the guide of intellect, and the arts, which were borne on uncertain waves and beaten sometimes to shipwreck, have found at length their anchorage. In fine, out of forces long scattered, our commandants in science and art have "made as it were a small globe of the intellectual world:" "have," in the words of the great master of the Inductive Philosophy, "attained the very uppermost elevations of nature, where their stations will be serene, the prospects delightful, and the descent to all the practical arts by a gentle slope perfectly easy."

The subject we have thus briefly introduced was, by Cardinal Wiseman in a lecture delivered January last, before the Royal Institution, treated with unusual power and felicity of illustration. His Eminence specially directed the attention of his hearers to the three leading arts of Painting, Sculpture, and Architecture, and showed how each had in turn received from correlative sciences, strength, certainty, and more ample resource. We know scarcely a topic more rich or varied in material, more suggestive of philosophic reflection, or more replete with practical teachings, than the early and hesitating approach of science towards art, the subsequent and bolder advance of each to the other, till at length, as now, the points of contact grow close, and the embrace waxes warm, and the union between the two is pronounced indissoluble. "If," says Cardinal Wiseman, "I had to choose, from ancient times, the 'representative man'



of this union, it would be the great Leonardo da Vinci, so well known as a consummate painter, comparatively less acknowledged as one of those great men connected with the chain of science, who kept patiently and sagaciously adding link to link, until it has gained its present perfection." The varied attainments of da Vinci have long been a favourite theme. To his practised power in painting he united considerable knowledge of sculpture and architecture. We are told too that his voice was musical, that he was one of the most ready improvisatore of the times, and that he charmed his patron, the Duke of Milan, with his lyre. His face was noble, his figure commanding; he was distinguished for his youthful strength, and conspicuous for his skill in many exercises. All authorities attest his ingenuity and fertility as a mechanist. From plans designed by him the cutting of a canal was undertaken and bridges were constructed, and as a military engineer he himself tells us that among other inventions "he had the means of making light pontoons easy of transport, with which it were possible either to pursue or fly from an enemy." Thirteen manuscript volumes recording speculations on almost every branch of natural philosophy, and crowded with portraits and caricatures, anatomical studies, sketches of horses, other animals, and even of plants, designs for hydraulic machines, and diagrams in geometry, perspective, and optics, prove that the mind and the hand of this great artist knew no rest from labour in the prolonged pursuit of that perfection for which in his art he strove so earnestly.

This story of Leonardo has been repeated till it is now known by rote, yet we once more rehearse the narrative in order to show the genius of this great painter, typical of that mutual relation between the sciences and the arts of which we here discourse. The struggles that this giant of our race underwent prove how formidable were the obstacles in his day still to be overcome. And the difficulties with which he had to contend in that pre-scientific age, when knowledge was yet inchoate, were indeed the same barriers which had already impeded the progress of painters scarcely less gifted, but even more unfortunate in opportunities, Giotto, Orcagna, and others, whose works were false in anatomy,

perspective, and composition, simply because the practice and the theory of art had not as yet been reduced to ascertained laws. And if the struggles and the difficulties of Leonardo represent the perils of the age which had preceded, far more gladly do we receive his victories and successes as the foretaste of a great consummation which may come in the fulness of time. His genius was so prophetic that it seems to have forestalled discoveries and researches even in our day far from complete. He left a book on "the anatomy of man," on "the anatomy of the horse," "a treatise on the motions of the human body," a chapter on "the double and treble reflections of light," another on "the reverberation of light;" and in discussing the problem "why the most perfect imitation of Nature will not appear to have the same relief as Nature herself," he anticipates the doctrine of binocular vision and the theory of the stereoscope. The passage is remarkable. "If," says Leonardo in his "Treatise on Painting," "nature be seen with two eyes, it will be impossible to imitate it upon a picture so as to appear with the same relief, though the lines, the lights, shades, and colour be perfectly imitated. It is proved thus." [Here follow simple diagrams representing the two eyes with lines drawn towards a circular ball, the object of vision.] The paragraph then concludes as follows: "Therefore the two eyes will see behind the object C all the space FE: for which reason that object C becomes as it were transparent according to the definition of transparent bodies, behind which nothing is hidden. This cannot happen if an object were seen with one eye only, provided it be larger than the eye. From all that has been said, we may conclude that a painted object, occupying all the space it has behind, leaves no possible way to see any part of the ground, which it covers entirely by its own circumference." Passages scarcely less prophetic in foresight, maxims of prescient wisdom, reflections which take wide range across nature, over art, and pierce even to the arcana of a science which as yet was but dimly foreshadowed, abound in the fragments of Da Vinci's writings which have been preserved to posterity. The following extracts will suffice to indicate the intellectual conquests which this truly philosophic artist had gained. "A painter," he writes,

"cannot be said to aim at universality in art, unless he love equally every species of that art." "It is an easy matter for a man who is well versed in the principles of his art, to become universal in the practice of it, since all animals have a similarity of members, that is, muscles, tendons, bones, &c. These only vary in length or thickness, as will be demonstrated in the Anatomy." "Study the science first, and then follow the practice which results from that science." "A painter ought to study universal nature, and reason much within himself on all he sees, making use of the most excellent parts that compose the species of every object before him. His mind will by this method be like a mirror, reflecting truly every object placed before it, and become, as it were, a second nature."

Leonardo by these attainments has won for himself a position in the history and the progress of the Inductive Sciences. In the sphere of discovery he was the precursor of Galileo; in the appeal to nature and to experience he in some degree anticipated the method of Bacon. And though the distraction of multifarious pursuits necessarily left many of his projects in fragments, yet we think that the few works which time permitted him to carry to completion are stamped by a generic truth, evince that balanced thought, that matured symmetry of parts and proportions, which widely-extended study can alone command. Throughout the whole range of art no man, not even Raphael himself, has better reconciled the conflicting claims of individual character and typical form of realistic truth and ideal beauty. The labour which he set before him in his consummated art was indeed arduous, as the well-known anecdote touching the final completion of the Last Supper may illustrate. In the figure of Judas the painter reached the confines of the demon world; in the head of Christ it was needful to ascend to the region of Divinity. He paused in dismay on these awful thresholds. He had searched the earth in vain for a countenance "so depraved as to betray the Lord the Creator of all things," and for long after the figures of the apostles were complete "was he constrained to leave the head of Christ unfinished, being convinced that he could not impart the Divinity which should appertain to and distinguish



the Redeemer." These two heads we all know were ultimately finished. And the victory thus achieved, which among like attempts stands supreme, serves as a monument of that inductive philosophy which in science educes from isolated facts essential laws, and in the kingdom of art in the same manner evokes from individual studies typical forms and representative characters, the personations of passion or the symbols of Divine attributes.

Since the epoch of Leonardo, dating back to the close of the 15th and the opening of the 16th centuries, we all know that the several sciences which this bold pioneer essayed have been established in greater surety. What was then conjecture is now proof; what was doubt is certainty; and what was dimness has dawned into light. Early in the 17th century, perspective was reduced to the precision of a science; and its formulas once and for ever demonstrated for absolute truths, the art of design gained in certainty of law what it may have lost in caprice of genius. To recount the many ways in which the powers of science now add to the resources of art was a task which the Lecturer found to be as easy as it was agreeable. "From the moment," says Cardinal Wiseman, "that perspective was reduced to certain and scientific principles, and was so accepted by art, it became almost impossible to deviate from them: they were soon popularized: they were adopted as an essential part of artistic education, reduced to rules, easily learnt and applied; so that no one would dare now to produce what would have passed muster a few centuries ago, by painting even a signboard out of perspective." Architecture, too, though the earliest of arts, as resulting in man's first wants, secured in the progress of science a more daring development, and was enabled with safety to perform feats which in the incomplete stages of knowledge had proved too venturous. By the applied mathematics, architects calculated with nicety the ratio between weight and support, the relation between the thrust of roof or arch and the required mass of withstanding buttress; and thus it is scarcely too great a stretch of fancy to say that by the help of the sciences it became possible for the style of the ponderous Grecian Doric to spring into the decorative Gothic, and for the massive pyra-

mids of the Nile to shoot into the airy spires of Salisbury and Strasburg. So marvellous is it how sternest intellect and severest studies subserve the desires of winged imagination. "Yet art and science," writes Cardinal Wiseman in one of his most felicitous passages, "have different modes of progression. Art is quick, is rapid: it has the power of making wings pullulate in a moment from itself, and, giving them at once growth and impulse, to fly out of the grasp of science. Science must be content to walk on its feet, feeling every inch of ground on which it treads before it can presume to go a step further. And if I were to say that the one has the velocity of the hare spoken of in the well-known apologue, let not the other disdain being compared to the tortoise, which, in old cosmogonies, is represented as bearing the whole weight of the cosmic system. The course of science is indeed slower, but it will always, when wanted, overtake art."

For long and for dark ages science indeed was not. And when at last scattered knowledge began to collect strength, nascent science still stood comparatively stationary, or at best moved with but slow and uncertain step. Yet there came a time, almost indeed within the memory of many still living, when the progress of physical discovery was speeded marvellously. An insatiable thirst after truth seemed to have taken possession of minds of the highest order; the successful conquest of territory after territory in a wide world still unoccupied, appeared to have fired noble aspirants for fame with renewed ardour and enterprise. So that while in the range of past history whole centuries were lying barren and bare, this present era which is our boast has been redolent in luxuriant growth, and now spreads out as a rich field ripe with the harvest of the human intellect. The contemplation of a scene so glorious naturally warmed many hearts with brightening hope in the coming destiny of our race, and nerved strong arms with energy to work for noble practical ends which the newly-acquired powers seemed to prescribe as lines of positive duty. It was not to be permitted that grand laws should merely bound the earth or span the heavens, and there remain objects of admiring wonder: it was needful that these discovered truths should be applied to man's necessities, to the alleviation of life's

forrows, to the brightening of a people's pilgrimage, and even to the beautifying of the wayfarer's home. And we believe that the man in all England who had grasped this idea and purpose in its vastness, its detail, and its practical issue, was the Prince whose loss we deplore just in proportion as we learn to value the great truths which his sagacious mind held in reverence. In the words of our Lecturer, the Prince Consort "never saw art without science, never looked at science without seeing art." He seems indeed to have mastered the true relation which scientific theory maintains to efficient art-practice; he appears to have fixed his eye clearly on the central idea round which the sciences and the arts, whether physical, metaphysical, useful, or ornamental, rotate in harmony or radiate in variety, and he worked in the faith that the vital condition of all knowledge is found in union and proved in progression. This comprehensive philosophy of a united science and art sought practical application in the Museum and Schools of South Kensington, and is enunciated with special emphasis in the address delivered on the foundation of the Birmingham and Midland Institute. The Prince Consort in this speech paid tribute to "science and art as the unconscious regulators of productive industry," and having shown that "in all our operations, whether agricultural or manufacturing, it is not *we* who operate, but the laws of nature which we have set in operation," continues as follows: "But these laws of nature, these divine laws, are capable of being discovered and understood, and of being taught and made our own. *This is the task of science*: and whilst science discovers and teaches these laws, art teaches their application. No pursuit is therefore too insignificant not to be capable of becoming the subject both of a science and an art.

"The fine arts (as far as they relate to painting, sculpture, and architecture), which are sometimes confounded with art in general, rest on the application of the laws of form and colour, and what may be called the science of the beautiful. They do not rest on any arbitrary theory on the modes of producing pleasurable emotions, but follow fixed laws—more difficult perhaps to seize than those regulating the material world, because belong-



ing partly to the sphere of the ideal, and of our spiritual essence, yet perfectly appreciable and teachable, both abstractedly and historically, from the works of different ages and nations.

"No human pursuits make any material progress until science is brought to bear upon them. We have seen accordingly many of them flumbering for centuries upon centuries; but from the moment that science has touched them with her magic wand, they have sprung forward, and taken strides which amaze, and almost awe, the beholder.

"Look," added the Prince, "at the transformation which has gone on around us since the laws of gravitation, electricity, magnetism, and the expansive power of heat, have become known to us. It has altered our whole state of existence,—one might say, the whole face of the globe. We owe this to science and to science alone; and she has other treasures in store for us, if we will but call her to our assistance."

Though discoveries are daily multiplied, and details ever add to the complexity of existing systems, and speculation extends the area of intellectual activity, and knowledge stretches forth her arms over the wide earth, still we are glad to believe that the arts and the sciences are becoming in their broad principles more simple as they progress, are drawn into greater unity just in proportion as they assimilate to the perfection of reason. In fact, of late years, science in many of her more scenic manifestations, has assumed the beauty of art, and the arts on the other hand have matured into the more positive phases of science. In the symmetric forms of crystallography, in the iridescent colours of polarized light, in the recent discoveries of the spectrum, not to speak of the achievements of photography in which the sun by the aid of chemistry becomes his own painter,—in these and other phenomena, science, we repeat, is clothed in beauty as the arts. And after what manner the arts in their alliance with perspective, anatomy, chemistry, and geology have taken on the severer lineaments of the sciences, has been already sufficiently indicated. And so in the labyrinth of the universe, where at first outset doubtful paths beguiled through interminable forests, the light of intellect is found sufficient to save the

wanderer, and even the hidden and remote parts of nature are open to the feet of him who walks boldly, yet with knowledge. While we turn back on the progress already secured, we are struck with wonder at the difficulties overcome; when we gaze towards the future we are humbled at the prospect of that unfubdued infinity which yet invites to labour. And in the contemplation of this always extending field for speculation and discovery, wherein the horizon which bounds our vision ever retreats before advancing steps, we may still confide in those high faculties of man whose law of action is sustained progression. Affuredly we have now well nigh reached that stand-point whence in the united wisdom of science and of art we may find the enigma of nature explained, and the perplexities of life made more clear. With the concluding words of Sir John Herschel in his "Discourse on the Study of Natural History," we would with hope and in promise say, "It is only when we are wandering and lost in the mazes of particulars, or entangled in fruitless attempts to work our way downwards in the thorny paths of applications to which our reasoning powers are incompetent, that nature appears complicated:—the moment we contemplate it as it is, and attain a position from which we can take a commanding view, though but of a small part of its plan, we never fail to recognize that sublime simplicity on which the mind rests satisfied that it has attained the truth."

J. BEAVINGTON ATKINSON.

A CATALOGUE  
OF  
THE WORKS OF CORNELIUS VISSCHER.  
BY  
WILLIAM SMITH, F.S.A.

It was my intention to have prefixed to this Catalogue some account of the life of this excellent artist, but I abstain from doing so, because after earnest researches extending over several years, I am unable to add any particulars of importance to the meagre accounts already published. He was born in 1629, as appears by the original drawing of his own portrait, No. 84 of this Catalogue, having upon it, in his handwriting, *C. de Visscher, âgé de vingt ans, A°. 1649*. His death took place in 1658, positively ascertained by the following inscription under his portrait of the writing-master Coppenol—*C. de Visscher ad vivum delineavit, Tribus diebus ante mortē ultimam manum imposuit, A°. 1658*. It is marvellous how he was able to produce so many admirable works during so short a lifetime.

With but few exceptions, I have carefully examined the engravings and their different states. I have given the authorities for those which have not come under my notice, taking care that they should be those upon whom confidence could be placed. The arrangement is the ordinary one, commencing with sacred subjects and ending with portraits. The terms *right* and *left* refer not to the engravings, but to the spectator. As Visscher's works do not generally completely fill the plates, a double measurement is necessary; I have therefore first given that of the entire plate, and then that of the subject itself. These are in English inches and their subdivisions. H. signifies the *height*, and W. the *width*; where the former precedes, the subject is an *upright*, where the latter, an *oblong*, one.

My warmest thanks are due to Mr Rudolph Weigel of Leipzig, who, with the utmost kindness and liberality, has always placed his invaluable stores of information entirely at my disposal.



## FIRST CLASS:

## SCRIPTURAL AND OTHER DEVOTIONAL SUBJECTS.

1. *The departure of Abraham.*

In the foreground, in the centre, is a woman, a back figure kneeling, with cattle on each side of her; on the right are an ox and a sheep, and in the corner on the same side a boy sitting on the ground, leaning against a tree. Towards the background, nearly in the centre, Abraham, a back figure, but his head seen in profile, with a hat and feathers on it, holds up his left hand towards an angel, who, surrounded with glory, appears in the clouds near the top of the print towards the right. In the distance, towards the left, are two shepherds with sheep; hills are in the background, &c. After *Bafan*, from the Cabinet de Reynst, but has no name of painter or engraver. W. 15, H.  $12\frac{3}{8}$ ; Sub., W.  $14\frac{1}{2}$ , H.  $11\frac{1}{2}$ .

2. *The arrival of Abraham at Sichem.*

In the centre of the foreground stands a horse, with a packet covered with a cloth and a portmanteau on his back. Under him are some pots and pans, and behind him towards the left is a woman with a child in her arms. On the left, under an archway, are the heads of two asses and a camel, the reins of the latter being held by a man, whose head, shoulders, and one arm only, are seen. On the right are a goat, some sheep, and behind them two men, one, a back figure, bald-headed, representing Abraham, apparently conversing with the other, who has a cap on his head. Near the centre, at top, is the Almighty with both hands extended, and with brilliant rays of glory proceeding from him. In the background are hills, trees, &c. After *Bafan*, from the Cabinet de Reynst, but has no name of painter or engraver. W.  $15\frac{1}{8}$ , H.  $12\frac{1}{4}$ ; Sub., W.  $14\frac{3}{4}$ , H. 12.

I. As described.

II. The representation of the Almighty effaced, and the sky sends down luminous rays, on one of which is the inscription,—*Abi Abrame a terra tua*, &c., in two lines.

3. *Susanna and the Elders.*

She is sitting on a stone on the left of the print, naked, excepting some drapery across her legs and behind her, which she holds with her right hand; and a handkerchief is fastened round her head. Her face is

three-quarters turned to the right, and she extends her left arm towards one of the elders, who, standing in front on the right, holds her drapery in his left hand, and puts the forefinger of his right upon his mouth. The second elder is behind him, having his right hand placed on the right shoulder of Sufanna. Both the elders are profile figures, bareheaded, with moustaches and beards, and all the three are seen at three-quarters length. On the left is a fountain, and the background is composed of trees, foliage, &c. No name of painter or engraver, but after a picture by *Guido* in the Cabinet de Reynst. W.  $15\frac{1}{8}$ , H.  $12\frac{1}{2}$ ; Sub., W.  $14\frac{3}{4}$ , H.  $11\frac{1}{2}$ .

I. As described.

II. In the margin beneath, on the left, *Guido Reni Pinxit, Corn. Visscher Sculp.*

III. The address *F. de Wit Excudit*, added on the right.

4. *The Virgin and Child (after Titian).*

The Virgin is sitting on a rock in the centre, holding flowers in her right hand on her lap, and plucking a branch from a small shrub with her left. The infant Saviour is reclining on a white cloth upon the rock, with his feet towards the right, looking up to his mother, and holding up flowers in his left hand. Beneath him, towards the bottom of the print, is a small shield, with a tower crossed by two spears upon it. In the distance on the left are an angel with Tobit holding a fish in his right hand, and a dog runs before them. In the centre and on the right, rocks and trees are seen extending up to the top of the print. No names of painter or engraver, but after *Titian* from the Cabinet de Reynst. The original picture is now in Hampton Court Palace. W.  $15\frac{3}{8}$ , H.  $12\frac{1}{2}$ ; Sub., W.  $15\frac{1}{8}$ , H.  $11\frac{1}{8}$ .

I. As described.

II. In the margin beneath, on the left, *Tixianus pinxit.*

III. The plate very much worn, and the above words effaced.

5. *The Holy Family with St Anne and St John.*

On the right St John, a half-length figure, is presenting with his left hand a pear to the infant Saviour, who is sitting on his mother's knees. The Virgin is sitting in the centre of the print; on her left is St Anne, and between them in the background is St Joseph, of whom little more than the head and hands are seen; he holds a staff with both hands. A curtain extends on the top of the print from the left towards the right, and the background is composed of a wall with an opening on the right, through which some trees are seen. In the margin beneath, on the right, *Corn. Visscher fecit.* H.  $11\frac{7}{8}$ , W.  $9\frac{3}{8}$ ; Sub., H.  $11\frac{3}{8}$ , W.  $9\frac{1}{8}$ .

- I. As described.
- II. At bottom on the left, *Johannes Vander Horst excudit.*
- III. The preceding address effaced, and *F. de Wit Excudit* inserted.

#### 6. *The Holy Family.*

The Virgin is fitting in a landscape near the centre of the print, and the infant Saviour is on her right knee. She has her left arm round his body, and her right hand is placed on his right leg. On the right stands the little St John, a profile figure, naked, excepting a skin over his back and one side, which is fastened round his middle. He holds up the front portion of the skin, filled with fruit, in his left hand, towards the Saviour, who extends both hands towards him, and has his right foot on a cushion. In the middle-ground on the right, near the margin, are two rabbits; beyond them is a tree extending to the top of the print, and in the distance St Joseph, leaning his head on his right hand, is sitting on a hillock. A horse is beyond him near the centre, and behind it trees extending behind the Virgin to the centre of the print. On the left, near the Virgin, kneels St Elizabeth with her left hand on her bosom. No names of painter or engraver, but the former is supposed to be *Palma Vecchio*, from the Cabinet de Reynft. W. 15, H. 12 $\frac{3}{8}$ ; Sub., W. 14 $\frac{5}{8}$ , H. 10 $\frac{7}{8}$ .

#### 7. *The Virgin and Child, after Rubens.*

She is seated on clouds in the centre of the print, and holds the infant Saviour with both hands. She is encompassed with a multitude of angels without wings, two of whom hold a wreath over her head. In the centre of the margin beneath is an inscription in two lines,—*QVÆ EST ISTA—ACIES ORDINATA*, *Cant. c. 6.* On the left, *P. Paulo Rubens Pinxit, Cum Privilegio*, and on the right, *P. Soutmanno Dirigente, Corn. Visscher Sculpsit.* Engraved on two plates of copper, the impressions from which are generally fastened together. H. 25 $\frac{1}{4}$ , W. 18 $\frac{1}{4}$ ; Sub., H. 24 $\frac{1}{8}$ , W. 18.

- I. Before the names of the artists or address.
- II. As described.
- III. In the centre at bottom, *F. de Wit excudit.*
- IV. De Wit's address effaced.

#### 8. *The Entombment, after Tintoret.*

The subject is composed of five figures. The dead body of our Lord, the head towards the right, is lying on the knees of the Virgin, who has fallen fainting on the left. The upper part of the body is held by St John standing on the right, and its right arm is round the neck of one



of the Mariés standing in the centre with her right hand extended. The head only of the third Mary is seen between the last-mentioned and the Virgin. The background is composed of a rock on the right and a landscape on the left. *Within the subject at bottom on the left, Tintoretus pinxit, and in the centre, Corn. Visscher figuravit aqua forti.* H. 15 $\frac{7}{8}$ , W. 11 $\frac{1}{2}$ ; Sub., H. 15 $\frac{3}{8}$ , W. 11 $\frac{1}{8}$ .

- I. Before the artists' names. *Excessively rare*, I have only seen two impressions of this state, one in the Archduke Albert's collection at Vienna, and the other in that of the late Baron Verstolk Van Soelen.
- II. As described, also *extremely rare*.
- III. In the margin beneath, on the right, *Nicolaus Visscher Excudit.*
- IV. *N. Visscher's* address effaced, and that of *D. Danckerts* introduced.

9. *The Ascension, after Paul Veronese.*

The Saviour, surrounded by a brilliant glory, is ascending in the centre of the print, with both arms extended. Above his head is the Holy Ghost in the form of a Dove, and surrounding him in the clouds are twenty-five winged heads of Cherubim. At bottom on a scroll passing round three of these heads is—EGO ET PATER VN̄. SVMVS. No names of painter or engraver, and no inscription in the margin. From the Cabinet de Reynst. H. 16 $\frac{3}{8}$ , W. 12 $\frac{1}{2}$ ; Sub., H. 15 $\frac{7}{8}$ , W. 12 $\frac{1}{8}$ .

- I. As described.
- II. In the margin beneath, in the centre, *Corn. Visscher Shulp.*; on the left, *P. Veronee Pinxit*; and on the right, *F. de Wit excudit.*

10—13. *The four Evangelists.*

These four prints are after the designs of *Visscher*. They are half-length figures, and measure, H. 10, W. 7 $\frac{3}{4}$ ; Sub., H. 8 $\frac{7}{8}$ , W. 7 $\frac{1}{2}$ . Nagler (*Künstler Lexicon*, B. xx. p. 398, A. 110) mentions that they occur very rarely before any letters, but I have never seen them in that state. In Baron Verstolk's collection was a set with the words *Excudebat Harlemi, 1650*, scraped out with a knife.

10. *St Matthew.*

He is represented full face, with his left hand on a book placed on a desk on the right, and dipping a pen in an inkstand with his right. There is a nimbus above his head, and on the left, above the saint's right shoulder, is the upper part of the figure of an angel. In the margin beneath, in the centre, S. MATHEVS; on the left, *Corn. Visscher*

*Inveniebat*; and on the right, *Corn. Visscher Sculpebat et Excudebat* Harlemi 1650.

I. As described.

II. *et Excudebat* Harlemi 1650. effaced.

11. *St Mark.*

He appears to be standing, looking upwards towards the right; his right arm is leaning on an open book placed on a desk on the left, and his right hand is on his bosom. A nimbus is over his head, and a lion's head is on the right. In the margin beneath, in the centre, *S. MARCVS*, and the same inscriptions as the preceding.

I. As described.

II. *et Excudebat* Harlemi 1650. effaced.

12. *St Luke.*

He is sitting before a table writing in a book, on which his left hand is placed, and he holds a pen in his right hand. The nimbus is above his head. Behind him on the left is a picture of the Virgin on an easel, and on the right the head of a bull. In the margin beneath, in the centre, *S. LVCAS*, and the same inscriptions as in No. 10.

I. As described.

II. *Corn. Visscher Inveniebat*, effaced, leaving evident traces of it.

III. *et Excudebat* Harlemi 1650. effaced.

13. *St John.*

He is sitting, looking upwards towards the left, supporting an open book with his left hand, and holding a pen in his right. The nimbus is over his head. On the left is a landscape with some buildings, and on the right an eagle holding an ink-bottle suspended from a cord in its beak. In the margin beneath, in the centre, *S. IOANNES*, and the same inscriptions as in No. 10.

I. As described.

II. *et Excudebat* Harlemi 1650. effaced.

14. *St Francis, after Rubens.*

He is kneeling on the right of the print, but directed towards the left. He receives the infant Saviour in both hands from the Virgin, who stands on the clouds on the left; above her, also on the left, are two angels, and above the faint, in the centre, are three heads of Cherubim. On the right is a half-length figure of a monk with his right hand to his head, and his left placed on the ground; a rock, a single tree, and the

moon are above him. In the margin beneath, in the centre, CVPIO DIS-SOLVI ET ESSE CVM CHRISTO. philip. j. On the left, *P. P. Rubens pinxit*, and on the right, *P. Soutman excud. Cum Privil.* There is a border line round the subject and inscriptions. Very little more than the head of St Francis can be justly attributed to the hand of Visscher. H.  $17\frac{1}{2}$ , W.  $14\frac{1}{8}$ ; Sub., H.  $16\frac{5}{8}$ , W.  $13\frac{7}{8}$ .

I. Before the address of Soutman.

II. As described.

III. Soutman's address effaced, and in place of it, *F. de Wit excud. Cum Privil.* inserted; moreover, *C. Visscher Sculpsit* is inserted in the centre under the inscription.

IV. *De Wit's* address effaced.

15—34. *Set of the Saints of Flanders.*

*Twenty plates, including the frontispiece.*

This set consists of nineteen whole-length figures of saints, and a title or frontispiece. The head of each saint is surrounded by a brilliant glory. They have each a Latin inscription beneath in *two* lines, unless otherwise described, and under this is a Flemish translation also in two lines. Quite at bottom on the left of each print is *P. Soutmanno Dirigente, Corn. Visscher Sculpebat Cum Privilegio*, and on the right, *P. Soutmannus Inveniebat et Excudebat*, Harlemi, 1650. H.  $17\frac{1}{2}$ , W.  $12\frac{3}{8}$ ; Sub., H.  $15\frac{1}{2}$ , W.  $11\frac{3}{4}$ .

15. *Frontispiece or Title.*

Midway up the print on each side, is on the right St Paul and on the left St Peter, both whole-length figures, pointing to a title in the centre, commencing *IESV CHRISTO*, &c., and ending *anno MDCL*. At bottom in the centre is a fitting female figure, holding in her right hand a Bible, on which is a crown, and supporting a crucifix with her left; on her right is a figure of Envy, and on her left a Warrior in chains lying on the ground. At bottom on the left, *P. Soutmannus Inveniebat et Excudebat* Harlemi, 1650. *Cum Privilegio*.—*Gedruckt t Amsterdam by Frederick de Witt.*

I. Before the address.

II. As described.

III. Address altered to *F. de Wit excudit Amstelodami.*

16. *St Aloyn.*

He is in armour, over which is a rich ermine cloak. He wears a cap with falling feathers, holds a hawk on his left hand, and a sword



with its point on the ground in his right. *Latin inscription in three lines*,—ALOYNVS—I. OCTOB. *Flemish*,—Aloyn, met by name—den 1 Octob.

17. *St Willebrod.*

He is in his archiepiscopal robes with a mitre on his head, holds a church in his right hand, and his pastoral staff in his left. In front, on the right, is a fountain gushing from the ground, and near it two jars and a barrel. *Latin inscription*, WILLEBRORDVS—VII. NOVEMB. *Flemish*,—Willebrod—den 7 Novemb.

18. *St Suitbert.*

He is in his episcopal robes, with mitre on his head, holds a star in his right hand, and his pastoral staff in his left. *Latin inscription*, SUITBERTUS—I. MARTII. *Flemish*,—Suitbert—I Maert.

19. *St Marcellinus.*

He is in his robes, his head directed towards the right. He holds a pen in his right hand, and his left supports an open book, which is placed on a pedestal on the right. On the left page of the book is VITA Suibertus, and on the right—s. SVIBERTI. *Latin inscription*, MARCELLINVS—XIV. IULII. *Flemish*,—Marcellijn—den 14 Iulij.

20. *St Ieron.*

He is in his robes, his head looking upwards towards the left. He holds a sword in his right hand, and a hooded hawk is on his left. *Latin inscription*, IERON SCOTUS—XVIII. AUGUSTI. *Flemish*,—Ieron uyt Schotland—den 18 Augusti.

21. *St Egbert the Abbot.*

He is standing on the right but directed towards the left, an open book is in his left hand, and his right is extended in the act of preaching to several monks, who are seen low down on the left. *Latin inscription*, EGBERTUS ABBAS—XXIV. APRILIS. *Flemish*,—Egbert abt—den 24 April.

22. *St Wolfran.*

He is in his archiepiscopal robes, with a mitre on his head, directed towards the left; he holds his pastoral staff in his left hand, and extends the other towards a nearly naked man with a crown on his head, who looks up to him on the left. *Latin inscription*, WULFRANUS—XX. MARTII. *Flemish*,—Wolfranus—den 20 Maert.

I. The faint has no beard.

II. As described, the beard added.

23. *St Martin.*

He is on horseback directed towards the right, holds a cloak in his right hand, and is cutting it with his sword held in his left. The beggar, a naked back figure, is in front seated on the ground, taking hold of the cloak with his left hand. *Latin inscription*, MARTINUS—XI. NOVEMB. *Flemish*,—*Marten uyt—den 11 Novemb.*

24. *St Odolf.*

He is represented three-quarters face, looking upwards, walking towards the left, holding a stick, to which is fastened a book, in his right hand, and a cup in the other. At bottom on the right is a house on fire, and on the left is a rock on which is a book and a cap. *Latin inscription*, ODULPHUS, XII. IUNI. *Flemish*,—*Odolf—12 Iunij.*

- I. The faint is younger, and appears full face; before the house on fire on the right, or the rock, &c., on the left.
- II. Altered to a three-quarters face looking upwards; he has no beard. The house on fire is introduced on the right, but the rock, cap, &c. do not appear on the left.
- III. As described; the rock, cap, &c. are introduced, and the faint has a large beard. A book is fastened to his stick, instead of the large tassel which was attached to it in the former impressions.

25. *St Gregory.*

He is in his episcopal robes, with mitre on his head, looking upwards towards the left. He holds his pastoral staff in his left hand, and a book in the other. *Latin inscription*, GREGORIUS, XXV. AUGUSTI. *Flemish*,—*Gregorius—den 25 Augusti.*

26. *St Frederick.*

He is in his episcopal robes, with mitre on his head, looking upwards towards the left, with both arms raised in the attitude of adoration. He has two daggers plunged in his bosom. The upper part of his pastoral staff is near the bottom on the left. *Latin inscription*, FRIDERICVS—TEMPO OCCIDITVR. *Flemish*,—*Frederick—gedoot.*

27. *St Boniface.*

He is in his episcopal robes, with mitre on his head, causing a spring to gush from the ground by touching it with his crozier, which he holds in his left hand. In his right he has a sword which perforates a book. *Latin inscription*, BONIFACIUS—AVT IVLII. *Flemish*,—*Bonifacius,—of Iulij.*

28. *St Lebwin.*

His face is seen in profile, and he appears walking towards the right, reading a book which he holds open on his left arm. He holds a crozier, from which floats a small banner, in his right hand. *Latin inscription*, LEBUINUS—XII. NOVEMB. *Flemish*,—*Lebuijn*—den 12 Novemb.

29. *St Cunera.*

She is bareheaded, looking upwards towards the right, with her hands together in the attitude of prayer; a glory is round her head. *Latin inscription*, CUNERA—ELEVATA. *Flemish*,—*Cunera*—opgeslooten.

30. *St Lydwina.*

She is looking towards the left, holds in her right hand a rose-branch, which an angel in the clouds appears to give her, and has a crucifix in her left. *Latin inscription*, LYDWINA VIRGO—ANGELO ACCEPTO. *Flemish*,—*Lydwina*—XLVII. Iaren.

31. *St Gangulph.*

He is in armour with a helmet on his head, and is looking towards the left. His right hand rests on the hilt of his sword, from the point of which on the ground rises a spring of water. His shield is on his left arm. *Latin inscription*, GANGULPHUS—II. MAY. *Flemish*,—*Gangulphus Ridder*—den 2 May.

32. *St Adelbert.*

He is in his robes, bareheaded, holding a book in his right hand, and his left is placed on the leaves. In the foreground on the right is a crown and a sceptre. *Latin inscription*, ADELBERTVS—XXV. IUNII. *Flemish*,—*Adelbert*—den 25 Junij.

33. *St Engelmund.*

He holds a book in his right hand, and appears to be striking the ground with his staff, so as to produce a fountain. *Latin inscription*, ENGELMUNDUS—XXI. IUNII. *Flemish*,—*Engelmond*, 21 Junij.

34. *St Werenfrid.*

He is in his robes, bareheaded, holding a book in his right hand, and an ark in his left. *Latin inscription*, WERENFRIDUS—XIV. AUGUSTI. *Flemish*,—*Werenfridus een*—14 Augusti.

35. *Monument of St Marius.*

The saint is lying on the monument with his head towards the left. Above him, in the centre, is Christ surrounded by heads of Cherubim in



a glory. A curtain extends across the upper part of the print, and it is held up by angels. On the lower part of the monument is a skull, on each side of which are kneeling children, two of whom hold up a serpent, with its tail in its mouth, the emblem of eternity. *On the monument*, at bottom in the centre, FORTITER SED SVAVITER. In the margin beneath, eight Dutch lines in two columns,—*Hier sluimert MARIUS—Kercke waecte*. No name of painter or engraver. H. 20, W.  $13\frac{1}{8}$ ; Sub., H.  $17\frac{1}{8}$ , W.  $12\frac{7}{8}$ .

- I. In the centre, at bottom, *Corn. Visscher fecit*, and on the right *J. V. Vondel*.
- II. As described, the names effaced.

36. *The Last Judgment, after Rubens.*

A grand subject, composed of a multitude of figures. In the centre, near the top, the Saviour is seated in glory, his right hand raised as if pronouncing judgment. On his right are St John the Baptist, the Virgin, and St Peter; on his left the apostles and other saints. Above him are the Almighty, and the Holy Ghost in the form of a dove; lower down, towards the right, St Michael, with a thunderbolt in his right hand, is driving the condemned, who are seized by demons, towards the mouth of hell. In the foreground, on the left, are some figures rising from their graves, and above them several other figures, among which may be remarked three naked women. This print is engraved on two plates. In the margin beneath, in two lines, OMNES ENIM—SIVE MALVM, 2 Cor. 5; under this, in the centre, *Cum privilegio*; on the left, *P. Paul Rubens pinxit, Corn. Visscher sculp.*; and on the right, *Petr. Soutman excud.* H.  $26\frac{5}{8}$ , W.  $19\frac{3}{8}$ ; Sub., H.  $24\frac{5}{8}$ , W.  $18\frac{3}{4}$ .

- I. Before the address of *Soutman*.
- II. As described.
- III. *F. de Wit et Petr. Soutman excud.*
- IV. The addresses effaced.

SECOND CLASS.

HISTORICAL SUBJECTS.

37. *Achilles at the court of Lycomedes, after Rubens.*

Achilles is standing, dressed as a female, in the centre, but directed towards the right, holding a sword in his left hand, and the sheath in the other. In the foreground, towards the right, are two women kneeling and examining jewels and trinkets; behind them are five females standing, and among them is the head of a negro. On the left stand Ulysses

and his companion. In the margin beneath, in the centre, are six Latin lines in three columns,—*Ecce puellares—ad arma manu*; on the left, *P. P. Rubens pinxit, Corn. Visscher sculp.*; and on the right, *Petr. Soutman excud. Cum privilegio.* H.  $21\frac{3}{8}$ , W.  $17\frac{3}{4}$ ; Sub., H. 21, W.  $17\frac{1}{8}$ .

38. *Æneas carrying his father.*

Æneas is towards the right of the print, running towards that side; he holds in his left hand the right leg of Anchises, who sits on his son's shoulders; and with his right the left arm of the little Ascanius, who, near the centre of the print, has his right hand on his head. Creusa is behind them looking upwards, and extending her right arm; at bottom, on the right, are fragments of ruined columns, and on a stone B. B. (*the letters interlaced*), *f.*, being the monogram of Breemberg. Towards the background on the left several figures are running towards the front, and beyond them stands a horse. The city of Troy burning with flames proceeding from a round tower in the centre. At bottom, towards the left, *C. Visscher f.* W.  $4\frac{3}{8}$ , H.  $3\frac{1}{4}$ ; Sub., W.  $4\frac{1}{4}$ , H.  $3\frac{1}{8}$ . This subject will be found introduced in the upper left-hand corner of the portrait of Vondel, No. 119; the print is on the title to his *Ondergang van Troje*, Amsterdam, 1655.

39. *Sophonisba.*

She is represented at half length, her head inclined to the left, but looking towards the right. She holds a vase in her left hand, and places the other near the top of it. A curtain is above her on the right, and a pillar with a portion of an arch is in the background on the left. The vase and the print generally are unfinished, and it has no name of painter or engraver. H.  $3\frac{3}{4}$ , W.  $2\frac{7}{8}$ . This print, if not unique, is, at any rate, excessively rare. The only impression I have ever seen is in the Archduke Albert's collection at Vienna, but it is thus described in the *Catalogue de M. Hazard*, No. 2767:—

“Un petit morceau, une reine à mi-corps, vue de face et regardant à droite, ayant le corps tourné à gauche vers où elle tient de deux mains une vase; les doigts de la main droite et le vase ne sont que tracés à la pointe sèche, mais le reste du sujet est terminé. H. 3p. 4l. L. 2p. 7l. Cela me paraît absolument de C. Visscher.”

40. *Charles Gustavus, King of Sweden, and his Queen, in their nuptial apartment.*

A subject composed of a large number of figures. In the centre, in the background, the King is standing under a canopy, looking towards

the Queen, who is approaching him from the right. Before the King is an old man, stooping and reading a paper by the light of a flambeau held by a boy standing near him. Several courtiers are standing on the left, and many ladies on the right; above the latter float several angels holding shields, &c. In the margin, beneath, a Latin inscription in four lines, *Serenissimus ac—Oldenb. et Delmenh.* No name of painter or engraver. W.  $17\frac{7}{8}$ , H.  $13\frac{3}{4}$ ; Sub., W.  $17\frac{1}{2}$ , H. 12.

I. Before any letters, probably unique, the only one I have seen being in the Bibliothèque at Paris.

II. As described.

41. *Coronation of the King and Queen of Sweden.*

A subject composed of a great number of figures. The King is sitting on the left, with a crown on his head, under a canopy. The Queen is sitting in a large chair near the centre, and the crown is about to be placed on her head by an old bald-headed man. On the right are several men holding a canopy, sceptres, torches, &c.; above, on the same side, is a number of ladies in a gallery. On the left is a large greyhound. Beyond him men and boys holding torches, &c.; and above them a gallery filled with gentlemen. In the margin, beneath, a Latin inscription in four lines,—*Serenissimus ac—Oldenburg et Delmenhorst*; on the left, *Georgius oven I. sic ipsum Coronationis actum præsens adumbravit*; and on the right, *Corn. de Visscher Fecit aqua forti.* W.  $27\frac{1}{4}$ , H. 18; Sub., W.  $26\frac{3}{4}$ , H.  $16\frac{7}{8}$ .

I. Before any letters, *extremely rare.*

II. As described; in the last line the word *Nata* is followed by *Slesvici.*

III. Before the word *Nata* is entered *Itemq;* and after it *Dux*; the word *Cliviæ* is corrected to *Cleviæ.*

THIRD CLASS.

SUBJECTS AFTER VISSCHER'S OWN DESIGNS.

42. *The Pancake Woman.*

This subject represents the interior of a kitchen with a chimney projecting on the left. In the centre sits an old woman in an arm-chair, holding a knife in her right hand. She turns her head towards the right, apparently listening to a man, who, with a flouched hat on his head and a long glass in his left hand, is seen through the opened upper portion of a door in the background on that side, the lower part being closed, so that little more than his head and shoulders can be perceived. Near



the old woman, on the left, sits an old man bareheaded, with large beard, lighting his pipe from a piece of coal which he holds in a pair of tongs in his left hand. Behind him stands a girl with her face in profile, looking towards the right, and holding up her left hand. Close to the old woman, on the right, sits a little boy with smiling face, in a fur cap, and holding a pancake on his lap with both hands. Near the margin, on the right, is a portion of a table on which is a cat mewing, her head and fore paws only are seen; a spinning-wheel, nearly covered with a cloth, &c., and on the ground a large jug, pan, broom, &c. On the left is a fire of sticks, over which is a frying-pan. *In the print*, near the margin beneath, among the shadows, is *Corn. Visscher Inv. et sculp.* H.  $17\frac{1}{8}$ , W.  $13\frac{2}{8}$ ; Sub., H.  $16\frac{2}{8}$ , W.  $13\frac{5}{8}$ . This print is one of Visscher's best works, and fine impressions, before the address, are very rare.

- I. As described; before the handkerchief of the old woman and the hair of the old man were covered with cross-strokes.
- II. With these cross-strokes added, but before those on the left hand of the old woman.
- III. Cross-strokes introduced on the woman's left hand.
- IV. On the left, *within the print*, in the same line with that of Visscher,—*Clement de Jonghe exc.*
- V. The name of *de Jonghe* effaced, and *J. Visscher* inserted.
- VI. *J. Visscher* effaced, and *N. de Visscher exc.* inserted.
- VII. The address entirely effaced, and the place in which it was covered with diagonal lines proceeding from near the sticks, and continued nearly to the margin. C. Visscher's name is not nearly so distinctly visible on account of the shadows having been strengthened. In this state the plate is retouched all over, and has a disagreeable black effect instead of the silvery tone of the earlier impressions.

#### 43. *The Rat-killer.*

He is seen at three-quarters length in the centre of the print, holding out his right hand, between the thumb and forefinger of which is a small flat cake. His left arm is placed upon a box, suspended to his side by a strap which passes over his right shoulder, on which side his cloak hangs down; a rat is on it towards the top. The Rat-killer wears a conical fur cap, moustaches and beard, and has a large purse and a knife suspended to his girdle on his right side. At bottom, on the left, is the head of a dog. On the right a boy, a profile figure, slightly bending forward, and holding, with both hands, a long pole, at the top of which is a round cage in which is a rat, a second one outside of the cage at the top, and three others hanging dead from it, looks up towards the

man and appears to be speaking to him. The background consists of a wall extending from the right across three-fourths of the print, and on the left are some trees, &c. On a paper fastened to the wall, at top, on the right, slightly etched, is *C. Visscher Inv. et sculp. A°. 1655.* H.  $14\frac{3}{4}$ , W.  $12\frac{1}{2}$ ; Sub., H.  $14\frac{1}{8}$ , W.  $12\frac{1}{4}$ . This beautiful print is also one of Visscher's best works, and fine impressions in the first and second states are extremely rare.

- I. As described, no inscription in the margin beneath.
- II. More work on the right cheek of the man, and *exc.* under *Inv.* on the paper at top.
- III. In the margin beneath, a Latin inscription in one line,—*Fele fugas mures!—felesque fugabo*; and under this, on the right, *Clemendt de Jonghe excudit*; the flight indication of the arms on the paper, at top, entirely effaced.
- IV. De Jonghe's address effaced, and instead *F. de Wit excudit*.
- V. De Wit's address effaced.

44. *The Bohemian Woman.*

She is sitting, seen to the knees, on the right, her face in profile and turned towards the left. She is suckling a baby, which she holds up to her right breast with her left hand to its feet, and her right is on its back. A long lock of twisted hair falls over her left shoulder, behind which is a crying child, the head, left shoulder, and hand of which only are seen. Towards the left, beyond the woman, stands another child, holding a pot in its right hand and a spoon in the other. At the margin on the left is a dog, and beyond, a woman, and a man with a gun over his right shoulder followed by a child. These are little more than half-length figures, the remainder of their persons being concealed by a hill between them and the spectator. In the background on the left are mountains, trees, &c., and on the right trees reaching to the top of the print. *Within the print*, at top towards the right, *C. de Visscher fecit*, and at bottom on the same side, *Clemendt de Jonghe exc.* In the margin beneath in one line,—*Spondeo divitiis pauper, sortemque benignam infelix credis? si tu te decipis ipse, nil mihi succense, tibi tu nam verba dedisti.* H.  $14\frac{3}{4}$ , W.  $12\frac{1}{2}$ ; Sub., H.  $14\frac{1}{4}$ , W.  $12\frac{1}{8}$ .

- I. Entirely unfinished, the head of the child which the woman holds and the neck of the other which she carries on her back are quite white, as are the pot and spoon held by the child near her knees. The clothes and the landscape are etched only, the flesh engraved without any previous etching. This unique impression is in the Bibliothèque at Paris.
- II. Finished, but before any letters.

III. In the margin beneath, on the right, *C. de Visscher fecit*, but no other inscription.

IV. As described.

V. Retouched: de Jonghe's address effaced. In the earlier impressions of this state the letters *exc.* are still visible.

45. *The Mouse-trap.*

Half-length figures of a boy and girl. The former is standing on the left holding a lighted candle in his left hand. The latter is on the right, and holds with both hands a cage, in which is a mouse. On a white space, *within the print*, at top on the right,—*Cornellus Visscher Sch.* W.  $7\frac{3}{4}$ , H.  $5\frac{1}{2}$ ; Sub., W.  $7\frac{5}{8}$ , H.  $5\frac{3}{8}$ .

I. Before the name, much less worked, and before strong cross-lines under the chin of the boy.

II. Also before the name, but re-touched and strong cross-lines introduced under the chin of the boy.

III. As described.

46. *A Cat Sleeping.*

She is sitting sleeping with her head towards the right, in the corner on which side are some small plants. Behind her on the left is a mouse, and a small arched barred window beyond. Near the bottom corner on the left is a stone, on which is *Corn. Visscher fecit*. In the margin beneath, in the centre, *Visscher Excudit*. W.  $7\frac{1}{4}$ , H.  $5\frac{5}{8}$ ; Sub., W.  $7\frac{1}{8}$ , H.  $5\frac{3}{8}$ .

I. Before the address.

II. As described; the later impressions are retouched.

47. *A Cat Sleeping.* (Smaller.)

She is sitting sleeping on a napkin with her head toward the left. The background is composed merely of lines. W.  $4\frac{7}{8}$ , H.  $3\frac{7}{8}$ ; Sub., W.  $4\frac{3}{4}$ , H.  $3\frac{3}{4}$ . This little print is extremely rare, and probably not more than five impressions of it exist. One in the Bibliothèque, and a second in the Standish Collection, Paris; a third in the Museum at Amsterdam; a fourth in the Archduke Albert's Collection, Vienna; and the fifth in the British Museum. This latter was purchased at the sale of Baron Verstolk's Collection in 1851, for 180 florins. It was formerly in M. Revil's Collection, to the catalogue of which, published in 1831, a lithographed copy, by no means deceptive, is prefixed: in that catalogue it is valued at 1200 francs.

48. *A Funeral Procession.*

The funeral procession of a king, whose body is borne on men's



shoulders out of a gateway on the left towards the right, a composition of many figures, among which may be remarked the back figure of a woman sitting on the left, and a drummer walking on the same side. No name of painter or engraver. W.  $4\frac{3}{4}$ , H.  $3\frac{7}{8}$ .

In the impression in the Amsterdam Museum there is no engraved name, but on a stone under the seat on which the woman is sitting, written in ink, is *C. de Visscher fec.*

49. *Three Dogs.*

One of them is standing across the print with its head to the right. The other two are behind him, fastened together; one with its head directed to the right, the other to the left. No name of painter or engraver. H.  $5\frac{3}{8}$ ? W.  $3\frac{3}{8}$ ? The only impression of this print I have met with was in Baron Verftolk's Collection, and is now in the British Museum. I am unable to give the accurate measurement, as the print has evidently been very much cut into.

50. *Tablet in the Exchange at Amsterdam.*

A monumental tablet. At the top is a cock, under which is Mercury holding his Caduceus in his left hand, and a purse in the other. The sides are composed of parchments, books, &c. At bottom is a River-god holding an oar in one hand and a book in the other. On the tablet is a Dutch inscription in forty-seven lines,—*Aen de BEURS—BUERS KNECHT*. No name of painter or engraver. H.  $14\frac{1}{8}$ , W.  $8\frac{3}{8}$ ; Sub., H. 14, W.  $8\frac{1}{4}$ . Described from the only impression I have seen, formerly in Baron Verftolk's Collection.

FOURTH CLASS.

SUBJECTS AFTER ITALIAN MASTERS.

51. *Head of a Female, after Parmigianino.*

Bust of a young female, full face, but her head slightly inclined towards the right. She has long hair, which flows down on each side over her bosom, and she wears a richly-decorated antique stomacher with emblematical figures upon it. Drapery, which she appears to hold with her right hand in front, falls over her shoulders. Arched at top, but the angles are filled with engraving up to the margin. After *Parmigianino*, from the Cabinet de Reynst, but the picture is now in Hampton Court Palace. No name of painter or engraver. H.  $15\frac{1}{2}$ , W.  $10\frac{3}{8}$ ; Sub., H.  $14\frac{3}{8}$ , W.  $10\frac{1}{8}$ .

I. As described.

- II. In the margin beneath, immediately under the engraving, on the left, *Corn. Visscher sculp.*
- III. The name of Visscher effaced, and in the right corner at bottom, *G. Valk ex.*

52. *The Antiquary, after Coreggio.*

He is sitting in the centre, full face, holding out his left hand, in which is a small model of a female figure. He wears a fur cloak, and his right hand is placed flat on the fur in front of him, apparently holding a small crucifix suspended from his neck by a double chain. He has moustaches, a dark beard, his head is bare, and slightly inclined towards the right. His left arm leans upon a table, which reaches quite to the left of the print; on it are a book and six medals, and in front of it the head of a male bust, and a portion of a female statue. In the background on the left are small statues of Venus and Hercules, and a colossal one of the latter, but without the head and right arm. In the background on the right is a statue of a naked man carrying a load. No name of painter or engraver, but after a picture by *Coreggio*, from the Cabinet de Reynst, but now in Hampton Court Palace. W.  $15\frac{1}{4}$ , H.  $12\frac{3}{8}$ ; Sub., W. 15, H.  $12\frac{1}{8}$ .

- I. As described.
- II. In the margin beneath, on the left, *Antonio Corregio pinxit*; in the centre, *Corn. Visscher fecit*; and on the right, *A. Blooteling excud.*
- III. The inscriptions effaced.

*(To be continued.)*



## PICTURES AND DRAWINGS,

THEIR PRESERVATION AND RESTORATION.

By J. C. ROBINSON, Esq., F.S.A.

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### PART I.

PICTURES need almost as much care as children, and yet they are often less cared for than the chairs, tables, and carpets of the room in which they hang. This assertion will, doubtless, startle and scandalize not a few possessors of works of art; it is by no means, however, a mere figure of speech, it is scarcely even an exaggeration.

Pictures may fitly be said to have a life of their own. A canvas of Raphael or Leonardo is not mere dead matter, to be treated without reproach, negligently and brutally even, if such be the whim of the temporary possessor. Every great work absorbed, as it were, a portion of the mental life of its producer. The great artist of former times still lives in his works, and he dies only when they die; he is murdered by the ignorance and culpable indifference of their living guardians.

But the neglect of fine works of art is not only a cruel stigma on the past, it is an offence against the living, and a fraud upon posterity. What would be said of him who, not being a barbarian, a burner of Alexandrian libraries, but a civilized modern, suppressed or mutilated, no matter how, a great literary work. Suppose, for instance, it were in the power of any one man to diminish and corrupt and obfuscate Shakespeare,—the thing is, happily, impossible,—and yet Raphael and Titian, Rubens and Reynolds, are daily, hourly, and habitually being thus diminished and depreciated! Pictures, alas! like human beings, wane and die, and with them wanes and dies the well-earned reputation of their authors; but with knowledge and love their existence might be prolonged almost *ad infinitum*, and for this a little daily care and thought only is requisite.



It will then be a labour both of love and usefulness to treat of the care of pictures and drawings. A word in season might often rescue a noble work of art from actual destruction, just as ignorant, careless counsel might consign entire galleries to inevitable ruin.

In reality, pictures begin to deteriorate from the very moment of their completion; the innate and external causes of decay begin to operate as soon as they leave the artist's easel, and they can never again be so perfect as at the moment when they received his finishing touches. Hence the stupid idea that pictures gain in quality by age, like fiddles and wine, may be at once dismissed to the limbo of all absurdities.

The end of the careful conservation of pictures, therefore, should be to keep them, as nearly as possible, in the state in which they were when on the artist's easel; in a word, to obviate and guard against change; and the aim of the judicious restorer should be to bring them back again, when altered and deteriorated, as nearly as may be, to their pristine condition.

It is singularly unlucky, however, that the very efforts to attain these desiderata should too often have had the very opposite result, for it is hard to say whether pictures have suffered more from passive neglect or from active, ill-directed zeal for their conservation. We shall discuss both these causes of deterioration, these sins of omission and commission.

The maladies of pictures, whether arising from their original bad constitutions, or from ill usage, are various and complicated, like those of human beings; there can therefore be no common or uniform method of treatment; generally speaking, on the contrary, every case must be treated more or less on its own merits. Certain generic causes of decay, however, can be specified and described.

To begin, then, with easel-pictures, painted in oil or distemper. Such works are generally executed either on wooden panels, or on canvas strained tightly over wooden stretching-frames. We shall take the former class first as of the earliest method.

The Italians adhered to the use of wooden panels longer and with greater constancy than the Flemings. Down to the earlier years of the 16th century, pictures of all dimensions were almost invariably painted on panel; there were, however, differences of practice in the several Italian schools. The use of canvas first became frequent with the Venetian and Lombard artists in the latter years of the 15th century; Giovanni, and Gentile Bellini, and Andrea Mantegna, employed canvases for their decorative pictures of great size, but the ordinary easel-pictures of those artists were still usually painted on panel; but with the new school of the cinque-cento in Venice, with Giorgione, Titian, Paul Veronese, Tintoretto, and their successors ever afterwards, canvas became almost the only vehicle.

In the Florentine school, on the contrary, there is scarcely an instance of any picture of the quattro-cento period painted other than on panel, and this vehicle continued in favour down to the end, paintings on canvas, except in works of very large dimensions, continuing always to be rather the exception than the rule. In the Flemish and Dutch schools, until the period of Rubens, or his immediate predecessors of the Antwerp school, pictures, as a rule, were of smaller dimensions than those of the Italian masters, and were almost invariably on panel; but in the 17th century, in these schools, canvas almost completely superseded panel for works of large size; whilst small easel-pictures were indifferently executed on either vehicle.

In the north of Italy the woods commonly employed for panels were poplar and fir, or deal. In the Florentine and southern districts, poplar, fig, chestnut, and walnut. In the Netherlands, on the other hand, oak was almost exclusively employed. It will be needless to describe, with strictly professional minuteness, the various technical processes which it will now be necessary to discuss. This would require a volume, and a most admirable volume is in existence, in which this subject is incidentally illustrated, and should be read by all who are interested in the conservation of pictures.\* I shall, therefore, treat of these processes in succinct and in general terms. In the first place, then, both panels and canvases were, and are still, commonly prepared for being painted upon, "primed," as it is technically termed, by having one or more coats of a composition of whiting, or plaster, and glue, or size, laid over them. This composition, rubbed down, or otherwise reduced to an even surface, forms the fair white ground on which the outlines of the composition are drawn, and the picture thereupon painted in oil or water-colours (distemper), as the case may be. Sooner or later, the picture thus executed is covered with a coat of transparent varnish, in order to enhance the lustre and brilliancy of the colours, and to protect the surface of the painting itself. This first coat of varnish often incorporates, to a certain extent, with the entire crust or substance of the painting, sometimes, even, sinking in and permeating it down to the panel or canvas; it is, therefore, in most cases impossible to remove it without injuring the picture itself; but as this first coat generally forms an effectual protection to the painted film beneath, subsequent coats of varnish added on the top of it may, in most cases, be successfully removed.

It is very rarely the case that an ancient picture comes down to us in its virgin state, i. e. still retaining this original varnished surface; in

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\* Eastlake's *Materials for a History of Oil-painting*. London, 1847. See especially, note, p. 415.

ninety-nine out of a hundred instances, pictures, even, which are ostensibly in good condition, have been varnished over and over again, cleaned and re-cleaned, varnished and re-varnished, i. e. one coat removed and a fresh one put on; sometimes coat after coat has been piled one on another, each enclosing, or locking up, discoloured films of dirt and adventitious matter, the accumulations of long series of years, until at last the original painted surface becomes scarcely visible through the muddy cloud which enshrouds it. Ancient pictures are thus in infinitely various states, according to the different usage they have met with. The actual substance or body of all, however, is a comparatively thin crust, overlaying and adhering, with greater or less tenacity, to the wood or canvas ground beneath it; this crust is usually very hard and brittle, the more so the older the picture.

Injury and deterioration may happen then to each of the three strata, as we may term them, of a picture, but damage to any one of them, it should be observed, seldom fails to speedily re-act on the others. For more convenient illustration, we may briefly take each part separately. First the panel or canvas; decay and alteration here is a serious matter, and of primary or fundamental importance: secondly, the priming or plaster ground and the painted film upon it, decidedly the most serious of all: and, thirdly, the superadded varnishes,—of somewhat less importance, being inessential to the work, and, as has been already indicated, generally removable.

It may next be observed that the maladies of panel and canvas pictures respectively offer many distinct and specific characteristics; we shall, therefore, at present, confine ourselves to the former, reverting to works on canvas in a future number. Two main sources of mischief, then, present themselves here, namely, the constant and irregular movement of the wood-fibre from heat and moisture, in other words, the expansion and contraction of the boards, their “warping,” “winding,” or “cockling,” “splitting,” “opening of joints,” &c.; and the damage caused by insects, the eating away of the wood by “the worms” (in reality small boring beetles); this last is by far the most serious evil. All these misfortunes, however, are remediable; and in fact, sagacity and experience will find remedies for almost all the maladies of pictures but one, the evil hand of the spoiler, which scours, scrubs away, and defaces the actual painted film, the master’s work. When this is once damaged, the very life of the picture is attacked, and it becomes more or less a thing of the past.

Panels are usually formed of two or more boards or strips of wood, sometimes tongued and rebated, sometimes merely stuck together with an extremely strong and durable glue or cement, strengthened with



transverse clamps, or without them. As a rule, panels of Italian origin, being of soft wood, are thick and massive, whilst the Flemish panels, on the contrary, being of hard, tough oak, are more frequently light and thin; generally speaking, the latter have withstood the ravages of time better than the former. Their defects are splitting, cracking, and curving, or cockling, but, on the other hand, they are seldom seriously attacked by insects, the hard, astringent oak being less to the taste of these destroyers than the soft, sappy, quickly-grown woods of the South. Italian panels, however, split, warp, and curl, as badly, or worse than the oak panels of the Northern schools, whilst it is as rare to find them free from injury by insects as it is to find the latter suffering from this cause. Nine out of ten old Italian panels are either literally alive with insect sappers and miners, pushing their galleries in all directions, living and dying, and rearing fresh progeny in their own territory, or else already so honey-combed and exhausted, that the enemy has left them from sheer lack of sustenance; it is a fact, indeed, that great numbers of Italian panel pictures, which, to judge from the painted surface only, seem to be in excellent condition, hang together mainly from the support afforded by this painted crust itself, the wood being reduced to a mere frail mass of dry dust, lodged in the cavities of a kind of cellular tissue, as unsubstantial as coarse sponge or honey-comb.

It is fortunate that the destroyers are simple and constant in their appetites, that they have no fancy for the plaster priming, paint, and varnish of the surface crust; this indeed forms the great barrier of their territory, so that they do not often penetrate through the face of the picture,—perhaps only in unusually thinly-covered places, and when hardly pressed to find a fresh field and richer pastures. There are, fortunately, however, remedies for all this. When panel pictures, in this condition, are of very large dimensions, the remedy is to remove all the rotten wood and transfer the painted film, with its under priming, or ground, to canvas; this, however, is a tedious, difficult, and somewhat dangerous operation, seldom resorted to, and only when there are special reasons, which render inexpedient the method afterwards to be described. The manner of effecting this transfer, which on first thought seems scarcely possible, is briefly as follows. The painted surface of the panel picture to be operated on is carefully protected by several successive layers, or sheets of soft paper, pasted down upon it; it is then laid, with its face downwards, on a large and perfectly level table. The rotten wood at the back is next planed away, until a mere thin film only is left, adhering to the ground or priming, and this is finally scraped away with knives or other instruments, with the utmost care, so that at last

the priming and painted film alone remains, adhering to the layers of paper, by its outer surface in contact with the table. A canvas of the required size is then prepared, and pasted down on to this, and is made to adhere to it very firmly by means of pressing or ironing. When the junction or transfer to canvas is thus effected, a wooden stretching-frame is prepared, the canvas is nailed and strained tightly upon it, and finally the whole is lifted up from the table, and the layers of paper being removed from the surface, which they had protected, by means of a sponge and water, the picture stands displayed as before, prepared, as it were, to enter on a fresh leaf of life, perhaps with a sounder constitution than at first.

The other and much more frequent operation is termed *parquetting*. This method is simpler, safer, and quite as efficacious as the previous one, and is applicable to all but pictures of monumental dimensions. This process is nowhere better done than in London, and we have more than one most skilful operator in this branch. Parquetting is the backing and re-enforcing of ancient panels by the adjustment of a trellis-work of wooden clamps or bars to their reverse sides, whereby curved panels are reduced again to a level, even surface, fissures and severed joints brought together, and, generally speaking, the decayed substance of the wood strengthened and consolidated.

Before describing this method in detail, a few words should be said about the method of framing the panels, their expansion and contraction, and the cause of their deformation. It is scarcely necessary to observe that wood, not only the greenest and most unseasoned, but also the oldest, driest, rottenest board, is continually expanding and contracting with every change of temperature, moisture, dryness, &c. The expansion and contraction of framed panels takes effect, however, mainly in one direction, i. e. in that of the width of the boards. They do not sensibly move in the direction of their length; practically, therefore, panel pictures may be said to expand and contract only in one direction. If the constant movement of the wood is counteracted by any opposing force the result is inevitably disastrous, for there is no preventing it, and ignorant, ill-judged attempts to do so are the cause of half the misfortunes of panel pictures. It will be sufficient to indicate two very frequent mistakes or accidents of this kind. For instance, let us suppose a panel picture of three or four boards in width, fitted tightly into a strong and massive frame; being thus wedged in, the lateral movement of the panel cannot take place in its natural and ordinary manner, but expansion in some direction or other is a physical necessity, and an abnormal result ensues. The expansive force acting on each of the planks or strips, meeting with resistance on each side, induces the only result possible,

under such conditions, each board assumes a curved or convex shape on its surface, and the original level face of the picture is permanently destroyed, each board being separated from its adjoining one by an angular furrow. Unfortunately this conformation once assumed is often never again entirely got rid of, and a worse evil to the picture indeed most frequently ensues, in the breaking or splitting of the joints of the panel. Even after the operation of parqueting about to be described, when the panel is reduced again to a perfectly level surface, there is often an unaccountable tendency in the boards to return again, more or less completely, to their previous shape. Secondly, if, as is often the case, one or more transverse wooden clamps have been glued, or otherwise strongly fastened at the back of a panel, with the expectation of strengthening it, and holding the boards or strips permanently in their places, results of an analogous kind are pretty sure to ensue; the joints and frequently also the boards themselves split asunder, and the entire panel twists about and curves in the most capricious manner.

Let us now suppose (and unfortunately there are few collections of pictures, either public or private, which will not supply us with instances to the point) a panel picture of moderate dimensions, framed together, say in three scantlings; it is strengthened at the back by two transverse clamps, added, perhaps, a hundred years after the picture was painted, as a supposed effectual remedy for a fissure; but these very clamps have aggravated the original evil, and induced others. A fissure then extends from top to bottom of the picture, which has been repeatedly stopped up and mended, and has just as often opened again; a wide band of coarse re-painting, added at different times, to hide the mischief, extends half an inch or more on each side, the entire panel, clamps and all, has expanded and twisted in the most extraordinary manner, the surface being quite convex. The painted crust is cracked and blistered all over, covered with re-touches and restorations of all shapes and sizes, of widely different dates; and to complete the catalogue of misfortunes, the panel itself is a mere honey-comb, swarming with insects hard at work. It may be this unlucky specimen hangs in some quiet room, a familiar every-day presence,—unsuspected,—an old favourite, believed to be very valuable, and thought to be “all right.” There is, perhaps, also something odd and unpleasant about the room in which it hangs. The “death watch” ticks away in the long winter nights, nobody can tell why or wherefore, and every now and then a sharp cracking sound, half as loud as a pistol-shot, startles the timid watcher at some ghostly and particularly uncomfortable moment; the room might be haunted, there is some mystery, something deathly and



unpleasant going on: and so there is, our picture is dying, and these are its groans of agony! Will no one rescue Holbein, Del Sarto, Botticelli, whoever he may be, from certain destruction? At last some knowing eye detects the evil at a glance, a friendly hand comes to the rescue, the ghost is laid, and the picture saved, for in this case the mischief is still remediable. "What is to be done?" asks the now anxious owner, "Oh the picture must be parquetted immediately" is, or ought to be, the reply.

At this very moment there are hundreds, nay thousands, of capital pictures in this country in such condition, going on from bad to worse, unsuspected and uncared for. I will even go as far as to say that there is scarcely a collection of any note without one or more fine works thus literally writhing in the throes of slow dissolution. The doctor is wanted everywhere, especially in these mere ordinary surgical cases, the cure of which is certain and complete, just as certain as neglect is ultimate destruction.

The first step to be taken, as in the case of the transferring from wood to canvas already described, is to paste layers of soft paper over the face of the picture, and to place it, with its surface downwards, on a table, as before. The mischief-working clamps are carefully removed, and the panel, which we will assume to be a massive piece of old Italian carpentry, of thick poplar boards, is reduced in thickness by vigorously shaving it down, planing through wood, as much of it as is left, beetles alive, and beetles dead, their eggs, larvæ, &c., and loose dust, which form its principal substance. The panel will thus be reduced to perhaps one-fourth of its original thickness, the thinner the better consistently with safety. It is now easily brought flat and level, the open fissure is carefully brought together and permanently closed up, the curved and "cockled" surface by degrees reduced and overcome, and the picture is ready for parquetting. The panel is first, however, judiciously strengthened by injecting it with a composition of strong size or glue, and some innocuous pigment, which fills up all the pores and cells of the rotten wood, and gives it great strength and toughness, offering an additional guarantee against the ravages of insects, and diminishing its tendency to expansion and contraction.

But this movement must be allowed to have free course; and here comes into play an ingenious and effectual contrivance to strengthen and maintain the panel in its improved condition, straight and even, with a fair plane surface, and yet offer no impediment to the lateral play of the wood. A number of strips of mahogany, some three or four inches broad, and  $\frac{3}{4}$  or  $\frac{7}{8}$  of an inch thick (according to the dimensions of the panel), and of the exact length of the scantling,

are prepared, and firmly glued down at regular intervals, the lengthways of the boards. We have thus a series of vertical or longitudinal clamps, which, although thus firmly fixed down to the panel, offer no impediment to its natural movement, which is in the opposite or lateral direction; but it is necessary also to clamp or cross-band the panel at right angles with these strips, i. e. across the boards; and it is evident that if these lateral clamps were glued down like the others, the original evil would be again introduced; they are therefore not fastened down, and the difficulty is got over thus; a number of thinner strips of mahogany, their length being somewhat less than the width of the panel, are prepared, these are half an inch or so only in thickness, and two or three inches broad; they are laid across at regular intervals, and are passed *under* or rather *through* the vertical clamps, fitting into grooves or mortices cut to receive them; and thus a grating or trellis work of mahogany is formed at the back of the panel, giving it great strength and durability. These cross-strips are fitted in tightly enough to afford the requisite lateral support to the panel, but are yet loose enough to interpose no obstacle to the regular expansion and contraction of the wood. This, then, constitutes the process of parqueting.

We have here, then, a perfect remedy for the diseases of the panel, and, as far as it is concerned, the picture has gained a new and much healthier lease of existence. In a future paper I purpose pursuing this same theme, commencing with the treatment of pictures painted on canvas. In the mean time it is a matter of conscience to arouse public attention to the condition of pictures in ancient galleries. Pictures which belong to public corporations are, as a rule, in the most evil case. Scarcely anywhere in Europe, for instance, has there been such utter neglect, such astounding barbarism, such woful destruction of fine works of art, as in the very centre of all conservatism in England, the University of Oxford! One collection in particular, which originally contained some important Italian pictures, that of Christchurch, is in a state which is simply astonishing. It is to be feared that the worst has been done at Christchurch, and that these pictures are past recovery. I may afterwards perhaps revert to this collection, the history of the treatment of which, if it could be ascertained, would be not a little instructive. I know of but one other gallery in Europe to be named in competition with it, namely, the Imperial Gallery at Vienna. There, alas! where a great treasure of the noblest productions of human genius once existed, at some time or other must have been put in practice, surely by some frantic horse-doctor or dragoon, a system of barbarous destruction, which will ever remain an astounding monument of imbecility. Imbecility, however, is, alas! widely spread.

*Apropos* of Oxford, a history of a Holbein occurs to me, and I cannot do better than wind up my paper with it. An eminent and well-known picture-restorer, amongst a host of similar reminiscences often quite as burlesquely piquant, recounted to me the following exploit of the late Duke of ——. Mr — (the picture-restorer) was sent for to the Duke's country-seat to inspect the pictures, of which there was and is an important collection. His Grace was kind and communicative, and in the course of a perambulation through the gallery, the restorer's attention was arrested by a picture, which had evidently once been a fine portrait by Holbein. I say had *once* been, for it was in such an extraordinary and wonderful plight, that the very oddity of its appearance alone attracted Mr —'s attention. The Duke observing this, said, "Ah, I see, Mr —, you are looking at that Holbein; well, I can tell you all about that, for I did it myself." Mr — was all attention, and his Grace went on to recount the exploit as follows. "A good many years ago," said he, "a gentleman was here on a visit; he was a learned don from Oxford" (surely of Christchurch); "he was very learned also in pictures, and he undertook to advise me about my pictures here. Now this very portrait (one of my ancestors, by the way) was then very black, and he told me that nothing was easier than to clean it. His method certainly seemed simple enough, and when he was gone I determined to try my hand. He had told me to take *butter*, and lay it on thick all over the picture, and then to take it out and lay it on the lawn, and leave it out all night, and that in the morning I should find that I could wipe off the butter, and with it the dirt and blackness also, and that the picture would come out as bright and clean as new! And," said his Grace, "I followed his directions, put on the butter with my own hands, and laid the picture on the lawn. Next morning I was eager to see the result of the experiment, but, alas! I had made at least one mistake, as the sequel proved. Unfortunately a heavy dew had fallen in the night, the grass had become very wet, and on taking up the picture I found, to my surprise, that it came in two pieces. You see," said the Duke, "the picture is painted on a board glued together in the middle. Unluckily my butter was *salt butter*!! the dew melted the salt in it, and the briny fluid got into the picture, the panel came in two, and, to my grief, when I rubbed the butter off, it was as you see, not much cleaner, and full of great holes and blisters; in short, the experiment did not succeed. The carpenter glued it together again and put some wood at the back. I had the picture put into the sun to dry, and I think, if I recollect rightly, Mr — (the carver and gilder from the nearest market-town) restored it some years after, and it has been varnished two or three times since!!" And here ends the doleful history of a Holbein.



DISCOVERIES AMONGST THE DRAWINGS IN THE  
ROYAL COLLECTION AT WINDSOR.

*By the* EDITOR.

HAVING commenced the re-arrangement of the drawings in the Royal Collection, by dismounting those of Michael Angelo and Raphael which were executed in red chalk or *pierre d'Italie*, several disclosed on the reverse other drawings of considerable worth; a brief notice of which may possess some interest both for collectors, as showing what treasures may be hidden by injudicious treatment, and for students of art, these discoveries being genuine works of those great masters.

Commencing with those of Michael Angelo, we note on the back of the study engraved by Bartolozzi and published by Chamberlaine, of the Virgin with the Infant Christ and St John, part of a fine statuesque draped figure finely executed in red chalk. Although the upper part to the shoulders has been cut off, it is evident that the head was covered with a veil, and the raised right hand is grasped by another right hand, the arm to which is barely indicated. It is probably a study of the Bride from one of the numerous bas-reliefs at Rome, which represented a marriage scene.

There are in this Royal Collection three out of the four drawings which Vasari describes as having been executed by Michael Angelo for his friend Tommaso de Cavalieri, namely, the Tityus, the Fall of Phaeton, and the "Baccanalia de Putti." All three are executed in his most finished manner. On the back of the first the master has traced with a few bold strokes in *pierre d'Italie* the outline of Tityus, slightly altering the position of the legs, so as to change the recumbent figure into one standing, or rather stepping down from a small elevation. And it is remarkable that he appears to have availed himself of the attitude thus casually produced for at least one study of the figure of Christ in the Resurrection.

On the back of the fall of Phaeton is a grand sketch in red chalk of a female, the head being nearly finished, in his largest style; the bust

and arms slightly drawn. There is nothing on the back of the third of these drawings.

On the reverse of an academical study in red chalk of a man standing, the proportions of the figure of which are noted, is another, but more slightly-executed study, of probably the same figure.

A beautiful drawing in *pierre d'Italie* of the Virgin caressing the Infant Christ, the background of which had been gilded by some former possessor, shows on the back some thirty lines of his poetry, but with many re-writings and obliterations.

Another very fine drawing of the Resurrection, representing the Saviour stepping out of the tomb in the midst of the guard, some of whom are starting back with terror whilst others are still wrapped in deep sleep, has on the reverse three bold studies of the muscle for the raised arm of the figure of Christ. Some former possessor, distressingly ignorant of the distinction between the styles of the great and the "little" Michael Angelo, has written here "*D. Giulio Clouio.*"

The same connoisseur has likewise written on the back of the excessively beautiful drawing of the subject commonly known as "*Les Tireurs d'Arc,*" which shows in every part the strength of Michael Angelo, "*D. Giulio Clouio copia di Michiel Angelo.*" There does exist in this collection a very fine copy of it by Bernardino Cefari of Arpino.

Three of Raphael's drawings have in like manner shown other drawings on the reverse. One, upon which were superb pen sketches in bistre of the heads of Homer, Virgil, and Dante, for the Parnassus, showed on the back, when dismounted, a first sketch in similar style of the figure of Dante, the head being omitted apparently from want of space on the paper. We have re-produced these two drawings in photozincography, partly because of the great interest attaching to this hitherto unknown study for the Dante, and partly as a specimen of the manner in which it is proposed (in accordance with the design of H.R.H. the Prince Consort) to make the choicest drawings in the Royal Collection accessible at a cheap rate to students of Art.

Still more interesting, perhaps, is the discovery of a pen drawing for part of the chafing of a circular shield or dish, on the back of the unfinished drawing of the Murder of the Innocents, engraved by Marc Antonio, known as having been obtained from the Bonfiglioli collection at Bologna. It represents sports and combats of marine deities, like the drawing at Dresden.

And on the back of an academical study in *pierre d'Italie* for one of the soldiers in the deliverance of St Peter, Raphael sketched, in a careless fashion, with his pen, a group of some nine or ten long-horned









*Studies for the Heads of Homer, Virgil, and Dante in the "Parnassus" by Raphael  
Photographed by Barnbridge*

*Photomicrographed at the University Library, Cambridge, Mass., U.S.A.*











*Study for the figure of Dante, in the "Parnassus", by Raphael.*

*Photographed by Bambridge.*

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*Photographed at the Ordnance Survey Office, Southampton 1863*





cattle of the Campagna, which he casually saw stretched in various ruminant positions in their pastures.

These examples will suffice to show the nature and value of the additions made to this already splendid collection by the simple process of exposing to view both sides of certain drawings. Other kinds of discoveries have also been made, of which the following are interesting illustrations.

One of the most valuable Raphael drawings in the Royal Collection, was a first study for the group in the cartoon of the Charge to Peter. It was noticeable from the fact that the models were represented in their every-day attire, and because Christ was represented as pointing to heaven with his right hand. On a recent visit to Windsor, the Baron de Triqueti pointed out that all the work in the sketch was left-handed, and that as Raphael was not *ambidexter*, it must necessarily be an off-track from a drawing probably lost. Subsequent investigation has shown that the single figure of Christ in the Louvre Collection is the original, it being the reverse of the Windsor drawing, and corresponding with it in the most minute particulars. Being very much torn and injured, it may probably be considered the only remaining portion of the original.

Photography has enabled us to detect in a study for the Three Graces, in the Banquet of the Gods, in the Royal Museum at Berlin, an off-track from the original in this collection.

A very different interest is awakened by the discovery of complementary parts of drawings in different museums. Thus, in one of the volumes in the Royal Collection devoted to Michael Angelo and his school, was a very fine pen drawing, representing a river god crowned with oak-leaves, and bearing cornucopia, and the head and right arm of a female figure, apparently lying on the ground beyond, attacked by two smaller figures; whilst at a distance was a group of several small figures kneeling before another figure standing and holding serpents in in one hand and arrows in the other. It bears the eight-pointed star of the Lanier Collection, and in Nicolas Lanier's hand-writing the name "*H. Groinger*." The other half of this drawing, it appears, is at Milan, and has recently been photographed by C. Marville of the Musée Impérial, and is numbered "Milan, 140."

Another instance of the same kind occurs amongst the drawings of Julio Romano, one of which is the right-hand half of the subject engraved by Bonafone (Bartsch, 174), the left-hand half of the same drawing being at Vienna (Passavant, No. 239 c.).

EXTRACTS FROM STATE PAPERS OF THE  
INTERREGNUM (1649—1660).

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*To the Editor of the FINE ARTS QUARTERLY REVIEW.*

SIR,

Some time ago when collecting from the State Papers, now deposited in the Public Record Office, materials to illustrate the Life of Rubens, I took the opportunity of making memoranda of several papers which, although not referring to the great Flemish painter, seemed to me of considerable interest in connexion with Art. I purpose, with your permission, to make your readers acquainted with these jottings, which I think will prove valuable, as illustrating the history of particular works of Art, or furnishing some missing links by which the chain of evidence in reference to their acquisition, disposal, or present resting-place may be satisfactorily established.

The memoranda I now send you refer exclusively to the period of the "Interregnum," that is, between 1649 and 1660; and although one here and there may not be altogether unknown, I have not thought it advisable to omit it on that account.

There are three distinct subjects which these notes more particularly illustrate,—1st, The sale, removal, or destruction of some of "the late King's goods," and of other works of art representing Charles I. and his family; 2nd, The orders of the Council of State, in reference to the retention of old or the acquisition of new works of art; and 3rd, The value and dispersing of the magnificent collection of the Earl of Arundel, at Arundel House.

With reference to the first of these subjects, I find the following Order by Parliament, dated 4th April, 1649: "That the proposition of Capt. Mildmay touching the pictures and statues be referred to the Council of State to take care herein for the benefit of the Commonwealth." On the margin is written,—"concerning the late King's pictures," but this Order was revoked on 2nd June following.



[*Dom. Interreg.*, vol. cxxxix.] On 30th May, 1649, the Council of State directed "That Mr Clements shall have a warrant to take into his custody the statue of the late King now at Greenwich, in the custody of Mr Jones, and to secure it in order to be disposed of with the rest of the said late King's goods." On the following day was issued the "Warrant to deliver to Mr Clements a certain statue of marble representing the late King."\* [*Ibid.* vol. xc.]

The following entries relate to the question of the part taken by the Council of State as to the preservation or destruction of works of art which belonged to Charles I. and the nation:—

15th Jan. 1650. "That the Order of the House concerning the taking down of the King's image, and likewise his arms, in all places throughout this nation, be sent for and offered to the Council to-morrow in the afternoon." [*Dom. Interreg.*, vol. xc. p. 523.] Again,

31st July, 1650. "That the statues of K. James and the late King standing now at the west end of Paule's bee throwne downe and broken to pieces, and the inscription in the stone-worke under them deleted; And that a letter bee written to the Lord Mayor and Court of Aldermen to see this putt in execu<sup>ti</sup>on." [*Ibid.*, vol. xxxvi.] On the same day the Council of State directed "That the statue of the late King standing at the Exchange in London, bee demolished by haveing y<sup>e</sup> head taken off, and y<sup>e</sup> Scept<sup>r</sup> out of his hand, and this inscription to bee written, *Exit tyrannus Regum ultimus Anno primo restitutæ libertatis Angliæ, 1648.* And that they bee desired to doe this betweene this and Saturday next." [*Ibid.*] This order seems, however, to have been reconsidered; and on the 14th of August, 1650, the Council of State directed "the Statue to be wholly taken down."

Another statue of the King and one of "the late Queene," doubtless Henrietta Maria, were ordered to be wholly destroyed, as the following minute of the Council of State informs us:—27th January, 1651. "That Colonel Berkstead doe take care of the pulling downe of the gilt image of the late Queene and alsoe of the King, the one in the street commonlie called the Queene's Street, and the other at the upper end of the same street towards Holborne. And the said images are to be broken in pieces." [*Dom. Interreg.*, vol. xlv.]

Better care seems to have been taken of statues which had belonged to the late King when they did not represent the "image" either of his Majesty or any of his family. On the 13th February, 1651, the Surveyor of the Works was directed to "take care to bring twelve

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\* What became of this statue?

statues from James Houſe to bee placed in y<sup>e</sup> garden of Whitehall which are to bee ſuch as hee ſhall find to bee moſt proper for that uſe” [*Dom. Interreg.*, vol. xlv.]; and on 10th March following a committee was appointed “to conſider the papers given in by Mr Surveyor, containing an account of certain ſtatues fit for the garden of Whitehall” [*Ibid.* vol. xciii. p. 84]. Mr Carter, “Surveyor of the Works,” reported favourably on the value of theſe ſtatues, and on 16th April, 1651, the Council of State informed the Truſtees for ſale of the late King’s goods, that “Certain ſtatues at St James’ Houſe, conſiderable for their antiquity and rarity, will yield little by ſale, and are worthy to be kept” [*Ibid.* vol. cxvii.]. Some delay enſued in their removal, as appears by the following order, dated 16th May, 1651, in which alſo the cauſe of their removal is explained. “Letter to be written to the Truſtees of the late King’s goods to deſire them to remove the ſtatues at James Houſe to ſome other place, the houſe being to be made capable to quarter Col. Berkſtead’s Regiment.” [*Ibid.*, vol. xlvii.] The reaſons for removing them became urgent, and eleven days after the preceding order was made peremptory for removing the ſtatues within a fortnight. The removal of twelve of them effected, what was to be done with the remainder? The two following minutes answer the query. 10th June, 1651, “That Sir John Trevor and y<sup>e</sup> Comiſſioner formerly named for removing ſuch of y<sup>e</sup> ſtatues from James Houſe as were appointed for Whitehall garden bee deſired to let y<sup>e</sup> Truſtees and Contractors for the late King’s goods underſtand the minds of this Council for removeall of y<sup>e</sup> reſt of the Statues ſo as y<sup>e</sup> places where they are may bee fitted for y<sup>e</sup> quartering of ſouldiers, according to y<sup>e</sup> former directions of this Council.” [*Ibid.*, vol. xlviii.] And on 14th June £5 was allowed for “the removing of the Statues at James Houſe out of y<sup>e</sup> place where they now are to ſome other place more convenient. And a ſtre is to be written to y<sup>e</sup> Truſtees for y<sup>e</sup> ſale of y<sup>e</sup> late King’s goods to give order for y<sup>e</sup> removing of them, and that the heads with the pedeaſtalls belonging unto them may bee ſent into y<sup>e</sup> gallerie in Whitehall to ſtand there untill the ſaid Truſtees ſhall make ſale of them.” [*Ibid.*]

There are ſeveral entries of orders iſſued by Cromwell for the retention of ſome of the Works of Art which belonged to Charles I. and the purchaſe of others. “The Triumphs of Cæſar” and “The Story of Eighty-eight”\* were ſubjects of intereſt to Cromwell, as is evidenced by the following minute, 23rd April, 1650, “That before the pictures at Hampton Court that conteyne the Triumphs of Cæſar be ſold that

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\* The Deſtruction of the Spaniſh Armada in 1588; the tapeſtry which formerly adorned the Houſe of Parliament.

the Councill be informed what value they are bidden for them. That the hangings containing the story of Eightie-eight be reserved to the use of the State." [*Dom. Interreg.*, vol. xcii. p. 238.] About three years afterwards, 29th Aug. 1653, it was ordered "That y<sup>e</sup> Triumphs of Cæsar at Hampton Court be sent to Sir Gilb. Pickering for him to take copies of them;" and on Sept. 8th the following warrant was issued in consequence: "These are to will and require you to deliver unto Sir Gilb. Pickering or whom he shall appoint, the pictures called y<sup>e</sup> Triumphs of Cæsar, to be by him made use of for takeing of coppies of them, w<sup>ch</sup> are afterward to be returned into y<sup>e</sup> States Wardrobe. Of which yo<sup>u</sup> are not to fayle, &c.

"Given, &c. 8 Sept., 1653."

"To the Keeper of the

"Wardrobe at Hampton Court."

Further, this same "story of the Triumphs of Cæsar" was commanded to be designed in tapestry for the Lord Protector, 26th May, 1657. "On reading the humble petition of Phillip Hallenberch and the tapestry workemen at Mortlack, Ordered, That the petitioners doe designe the story of Abraham or the story of the Triumphs of Cæsar, or both, as his Highness the Lord Protector shall direct; and that Mr Clyne be spoken w<sup>th</sup> to that purpose; Provided y<sup>t</sup> the charge of the whole exceed not £150: and that the designe be not made use of, but in such sort as his Highness shall give leave and appoynt." [*Dom. Interreg.*, vol. cv. p. 827.]

Here is another entry respecting some tapestry at Hampton Court. 19th Dec. 1651. "That a letter be written to the Trustees for the late King's goods to furnish a roome in Whitehall for Sir W<sup>m</sup> Constable with nine peeces of Venus and Cupid tapistry being part of the goods at Hampton Court and of those reserved for the use of the Commonwealth." On 22nd Dec. a Warrant issued to deliver them to Sir Wm. Constable "for his use in Whitehall." [*Ibid.*, vol. xciv. p. 87.] It provokes a smile to imagine the Lord Protector bestowing a thought upon "the story" of Venus and Cupid.

The last papers are illustrative of the value and dispersing of the magnificent collection of the Earl of Arundel. A Mr Kynnersley was ordered by Cromwell's Council to take an inventory of the pictures and statues in Arundel House, "with a description of their several fictions," but it was found that 28 pictures, and those conceived to be of the greatest value, were missing according to an inventory which had been previously made. Let the following petition tell its own story.



"To the right hono<sup>ble</sup> his Highnes Councell

"The humble petiçon of George Smith, gent.,

"Humbly sheweth,

"That yo<sup>r</sup> Pet<sup>r</sup> on the behalfe of his highnes and the co<sup>m</sup>on wealth did exhibite one Informaçon to his highnes Com<sup>rs</sup> for discoveries at Worcester house of severall goodes, picktures and statues at Arundell house in the Strand sequestred by speciall order from the Co<sup>m</sup><sup>rs</sup> for advance of money then sitting att Haberðd hall for the recusancy of Alatheia late Countesse Dowager of Arundell and Surrey, which goodes, picktures and statues were inventoryed the 21<sup>st</sup> and 22<sup>nd</sup> of March 1650[-1] by the Com<sup>rs</sup> for Sequestraçons for Mid<sup>d</sup>: and were not removed from Arundell house because att the same time William March, gent., Mathew Pitcher and Robert Austen did undertake by wryting under their handes in the penalty of £2000 for the forthcoming and delivery of the said goodes to the said Com<sup>rs</sup> for Sequestraçons att any tyme when they should be required.

"That the Com<sup>rs</sup> for discoveries uppon full hearing of Councell on both sides and all proofes to all the premisses and that the said goodes, statues and picktures were demaunded and refused to be delivered did adjudge that two third partes of the said goodes statues and picktures doe of right belong to his highnes: the goodes were valued to be worth £1000 and upwardes and for the two third partes thereof they adjudged £666 13s. 4d. to be paid into his highnes treasury. The picktures and statues being not apprayed nor any value put uppon them, being conceived to be of great value, remayne yet to be valued.

"That his highnes Com<sup>rs</sup> for discoveries did present their representation to yo<sup>r</sup> hon<sup>rs</sup> of their proceedings herein, and yo<sup>r</sup> hon<sup>rs</sup> did thereuppon order that Mr Kynnersley should forthwith secure the said picktures and statues in Arundell house and take particuler inventory of them w<sup>th</sup> the description of their severall sicçons to the end they might not be ymbezilled or changed, w<sup>ch</sup> hee accordingly did and presented the inventory before yo<sup>r</sup> honors but found that there was wanting about 28 of the number of picktures as they were first inventoryed, and yo<sup>r</sup> pet<sup>r</sup> hath good cause to conceave those were of greatest value.

"Now untill the said picktures and statues bee valued there is an obstrucçon of bringing in the money into his highnes Treasury nor can yo<sup>r</sup> pet<sup>r</sup> know what is his fift parte thereof who hath already in the prosecution of the suite before his highnes Com<sup>rs</sup> for discoveries expended through the averfnes, great purse and power of the adverse partie, more then £60: and is still threatened with more and greater vexatious suites.

“Yo<sup>r</sup> hono<sup>rs</sup> humble pet<sup>r</sup> therefore humbly prayes vindica<sup>ō</sup>n in the right of his highnes and that yo<sup>r</sup> hono<sup>rs</sup> will please to order that the said picktures and statues may be valued by some knowing and skilfull Artistes and the Lordes Com<sup>rs</sup> of his highnes Treasury may take speedy course to bring the money into his highnes Treasury, that yo<sup>r</sup> humble pet<sup>r</sup> may receive his fift parte thereof allowed by his highnes Com<sup>is</sup>sion under the great Seale. And alsoe such other allowance for his extraordinary charges and expences as to yo<sup>r</sup> hono<sup>rs</sup> wifdomes or the Lordes Com<sup>rs</sup> for the Treasury shall thinck meet.

“And yo<sup>r</sup> hono<sup>rs</sup> humble pet<sup>r</sup> shall ever pray, &c.

“GEORGE SMITH.”

*Indorsed*, “Ord<sup>d</sup> 24 Dec. 1656.”

[*Dom. Interreg.* vol. dclxxv. p. 437.]

The Order was as follows:—“On reading the humble petition of Geo. Smith, gent., concerning a discovery of several goods, pictures and statues at Arundel House in the Strand, two third partes whereof are adjudged by the Com<sup>rs</sup> for discoveries to belong to his Highnes, for which  $\frac{2}{3}$  of the goods valued at £666 13s. 4d. is adjudged to be paid to his Highnes treasury, the pictures and statues being not yet appraised, Ord<sup>d</sup> that it be referred to the Com<sup>rs</sup> of his Highnes Treasury to appoynt fit persons not only to make a valua<sup>ō</sup>n of the said pictures and statues but also to make sale of  $\frac{2}{3}$  partes thereof at y<sup>e</sup> Candle and out of the cleare money that shall come in thereupon, to the receipt of his Highnes Excheq<sup>r</sup> to allow one 5<sup>th</sup> part thereof to y<sup>e</sup> pet<sup>r</sup> in right of his discoverye. [*Ibid.* vol. cv. p. 593.]

In the Appendix to “Papers relating to Rubens,” pp. 268—299, there is much curious matter respecting the formation and contents of the Arundelian Collection; many of the pictures inventoried by Kynnersley had doubtless belonged to the Earl of Somerset, James I. having in 1616 bestowed upon Lord Arundel all Lord Somerset’s pictures, which were valued at the least at £1000.

I will conclude my memoranda with a “Warrant for Justus Van Geel a Picture-Drawer of Rotterdam and at present a servant of Lord Nieuport, Dutch Ambassador, to travel into any part of England and Wales, in order to the drawing of some landfkips.” [*Dom. Interreg.* vol. cxxxiv. p. 91.] The date is 28th Aug. 1657.\*

I remain, Sir,

Your obedient Servant,

W. NOËL SAINSBURY.

May, 1863.

11, Kensington Crescent, W.

\* Are any of Van Geel’s Landscapes to be found in any collection in this country?

## ANCIENT ORNAMENTAL BOOK-BINDING.

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*Monuments inédits ou peu connus, faisant partie du Cabinet de Guillaume Libri, et qui se rapportent à l'histoire des arts du dessin considérées dans leur application à l'ornement des livres.* Londres: Dulau and Co.

*Histoire de la Bibliophilie. Relieuses.—Recherches sur les Bibliothèques des plus célèbres amateurs.—Armorial des Bibliophiles. Publiée par I. Techener père et Léon Techener fils, avec le concours d'une Société de Bibliophiles, et accompagnée de Planches gravées à l'eau-forte par M. Jules Jacquemart.* Liv. 1—8. Paris, 1861-2. Fol.

*Bilderhefte zur Geschichte des Bücherhandels und der mit demselben verwandten Künste und Gewerbe. Herausgegeben von Heinrich Lempertz.* Jahrgang 1863 (der eilfte der Reihe). Köln, 1863. Fol.

It has long been well known to artists and antiquaries that it is to the illuminated books of the Middle Ages we must look for accurate pictorial representations of the manners and customs, architecture, furniture, arts and employments, pastimes, dresses, and decorations of "many-coloured life" in Europe, from about the 8th to the 15th century. And therefore we are not surprised at the numerous attempts made by modern artists and antiquaries to re-produce them, either coloured by hand, or by the more recently-invented process of chromolithography. The magnificent works of the Count De Bastard, M. Silvestre, M. De Sommerard, and MM. Paul Lacroix and Séré published in France, will at once occur to the instructed reader as examples of well-employed skill and ingenuity in this direction. Even from Russia we have the "Monuments de l'Empire Russe," published by the Russian Government at the expense of several millions of francs; and in our own country the beautiful works of Messrs Owen Jones, J. O. Westwood, Digby Wyatt, J. B. Waring, and Henry Shaw.

Whilst all these works, however, and others that might be men-



tioned, contain more or less accurate representations of the illuminations occurring in the books of the Middle Ages, but one specific publication of importance had, up to the present time, been devoted to their *external* ornamentation. It is true that some early book-covers, remarkable for their beauty or eccentricity, have been figured in the works of some of the above-named artists, but it was not until the publication of the works before us that book-binding, viewed in connexion with the Fine Arts, has received that amount of attention to which it is so justly entitled. And as these are the first attempts made to illustrate this subject in a worthy manner, it is matter of hearty congratulation that it should have fallen into such able hands.

We notice M. Libri's work first. This does not by any means pretend to have exhausted the subject. M. Libri has merely shown by examples drawn from his own collection (the same that was dispersed by auction last year) what a rich field is open to future labourers in this branch of ornamental art. For if the magnificent work before us is the product of a single library, and that a private one, what may not be expected when the numerous libraries, both public and private, throughout the kingdom—nay, throughout Europe—shall be ransacked for further illustrations and examples? When this shall be done, these sixty plates, accurate reproductions of most beautiful designs, rich in colour and chaste in execution, will serve as the model for the future artists and editors who shall treat of these anticipated discoveries. And thus we shall owe a double debt of thanks to M. Libri for this volume.

"It has only been" (he says) "by unceasingly making fresh attempts, multiplying polychrome impressions, and perpetually varying the processes, that success in surmounting the difficulties in execution, from which others have recoiled, has been ultimately obtained. In glancing at Plate xxxiv., wherein are represented not only all the colours but even all the threads in the pattern of a magnificent binding in embroidery, executed for Pope Benedict XIII., more than a century ago, it will be at once seen to what a degree exactness has been carried in these re-productions."

It is with just pride that M. Libri points to this plate as a marvel of polychrome engraving. We have never seen anything to compare with it as an imitation of embroidery. The work from which it is taken is a copy of the "*De Imitatione Christi*," published at Paris in the year 1640. In the centre are the arms of Pope Benedict XIII. (Orfini), to whom the book belonged.

But of the beautiful bindings figured in this volume, only two or three are of so late a date as the 17th century, the majority being of the 16th century, when book-binding had attained to its highest degree of

excellence; while about a dozen of the plates contain examples of ornamental book-covers executed between the 10th and 15th centuries. One or two are of a composite kind, in which the ornaments are not all of the same century. Thus in Plates i. and ii. we have the obverse and reverse of a "Lectionarium," which is thus described: "Manuscript upon vellum of the 11th or 12th century, in an ornamented cover (forming a diptych), both sides being gilt and silvered metal, with ivory carvings, figures in *alto relievo* and enamels *en taille d'épargne*. The borders contain 32 large ivory medallions (16 on each side) representing the old prophets and saints, with their symbols; and having inscriptions in ancient uncial letters, the whole surrounded with a foliage of ivory-work in the Greek style, and with baguettes carved in compartments. The ivory medallions are very early (probably as old as the 6th century), whilst the enamels and metal ornamentation are specimens of the handiwork of a rather later period. To make room for the metal-work, the older ivory borders have been slightly cut into, and for the same purpose one of the arms of the crucifix has been shortened. This Lectionarium has evidently been inserted in the present cover at a later period, the original one having most probably been damaged or destroyed by use."

Again in Plate vi. we have, "Homiliæ variæ. Manuscript upon vellum of the 12th century, in a gilt metal covering, embellished with precious stones, antique cameos, and enamels. The cover is earlier than the present manuscript, which in all probability has been substituted in more modern times for that originally contained, but now lost." Another of these early book-covers, very curious and quaint, is figured in Plate v., which is thus described: "Evangeliarium. Manuscript upon vellum of the 10th century, with illuminations, in ornamented gilt cover, embellished with coloured Limoges enamels of the 12th and 13th century, having figures with the heads in relief."

Before proceeding to speak of the exquisite specimens of book-binding in leather, done in the 16th century, and figured with so much accuracy in this volume, we shall next draw upon M. Libri's valuable and scholarly introduction for a few remarks upon those of an earlier date. Thus he tells us that—"In the present collection will be found a series of volumes bound in metal with enamels or niellos, ornamented with ivory carvings and precious stones, which show the state and progress of this art from the 6th to the 17th century. Although taken from a single collection, this series presents a picture of the vicissitudes of this interesting branch of ornamentation, more complete, perhaps, than is to be found in any other. To be convinced of the rarity of monuments of this sort, it is only necessary to visit the South Kensington Museum, where, at

this moment, are collected for exhibition as samples of the art of the Middle Ages, the most admirable objects of art and antiquity, belonging to the most celebrated collections in England. A magnificent volume, covered in a binding of this sort, belonging to H. R. H. the Duke d'Aumale, and two beautiful *Plaques*, severed from the books they formerly ornamented (one the property of Felix Slade, Esq., and the other that of the Rev. Walter Sneyd), are the sole specimens of Byzantine coatings to be seen amongst so many treasures.

"All collectors of objects of art are cognizant of Limoges enamels, and are aware that they are divided into two great classes: those enamels commonly called *painted* or *of painters*, the execution of which appears to have commenced in the second half of the 15th century, and those ancient enamels, termed partitioned and *champlevés*, made prior to this period, and dating back sometimes even before the 12th century. Precious in regard to art, those early enamels are very rare, as is proved by every author who has treated on the subject. The first eleven plates of these *monuments* represent one of the most complete series of these ancient Limousin enamels. As every plate contains a description of the enamelled binding fac-similed thereon, as well as of the manuscript covered by it, we shall not enter into further details respecting these different coatings. The attention of connoisseurs will, without doubt, be arrested by the diptych of which both the parts are represented in the first two plates. For its age, as well as for the variety and richness of workmanship, this binding seems to deserve to be placed in the first rank of all those which antiquity has bequeathed to us. Whether the enamels contained in this binding are Byzantine, and contemporary with the ivory sculptures, or were introduced later (as we have shown was frequently the case) into an older covering, the medallions and other workmanship in ivory, adorning the sides of this coating, appear, from the character of the heads, from the inscriptions, and from the workmanship itself, to date back to the earliest period of the Byzantine school. Everything about it tends to show that this work is anterior to the famous carved ivory casket of the 7th century, belonging to the Meyrick Collection, which, in the Manchester Exhibition of 1857, of which it was pronounced the principal ornament, commanded the attention of all England."

From a consideration of these earlier book-covers, we may next proceed to notice a few of the 16th-century bindings figured in M. Libri's volume. The first that meets our eye is on Plate xiv., and described as follows: "Blondi (Flavii) Roma Triumphans. Codex MS. in membranis sæculi xvi. Italian binding of the commencement of the 16th century, in brown Morocco, gilt gaufré edges. Pope Leo Xth's copy,



having the Papal arms in gold and colours on the fides. These arms, with the devices of his ancestors and himself, are also very delicately introduced amongst the ornaments of the miniatures with which this manuscript is enriched. This work of Blondus, as is notorious, had been printed more than 40 years before Leo X. was raised to the Pontificate. Yet this did not prevent this great protector of the Arts from having this magnificent manuscript executed for his own private use."

Our next example (Plate xv.) is from the cover of a printed book bound in leather of various colours, inlaid, and most tastefully designed, on a dark ground. It is thus described: "C. Plinii Historiæ Mundi. Basilæ, ex Officina Frobeniana, 1545. French ornamented binding of the middle of the 16th century. This copy belonged to the celebrated Louis de Sainte Maure, Marquis de Nefle, who in 1559 was sent by the King of France as hostage to Queen Elizabeth. His name is on the obverse of cover, the reverse being ornamented exactly in the same style as the front, but having in the centre, instead of the name of the possessor, his device *In via Virtuti nulla est Via*. From the very ancient family of Sainte Maure, or Seymour, are descended the illustrious Dukes of Somerset, the Earls of Hertford, the Lords Beauchamp, and other English nobles."

In the other 30 or 40 plates are contained specimens of sumptuous or elegant binding from the libraries of the following distinguished persons: viz. the Cardinal Madruccio, P. G. Orfini, Fleury De Croy, Mecenate, Pius IV., Pius V., Sixtus V., Henry III. and Henry IV. of France, Louis XIII., Margaret de Valois, Anne of Austria, Diana of Poitiers, Edward VI., Anne Boleyn, Mary Tudor, Dukes of Suffolk, Dudley, Earl of Leicester, Cecil, Lord Burghley, Archbishop Parker, Christina, Queen of Sweden, Grolier, Majoli, Ettore Riva, and Serafina Malipiero. Each of these examples is briefly but well described in the inscription by which it is accompanied, references being occasionally made to the sale catalogue of M. Libri's books, in which some of the objects are described at considerable length. Speaking of this class of bindings generally, however, M. Libri has the following passage in his Introduction to these Monuments:

"At the Renaissance or Revival of Art, the perception of the beautiful developed itself with such force, that the eye seemed unable any longer to endure the sight of objects which had not been embellished by the hand of the artist. At a period when even the slippers of the luxurious were true objects of art, and when at banquets hardly a patty was served that had not been modelled by a sculptor, assuredly the binding of books would not have been neglected. But at the era of the invention of printing, the multiplicity of books was not slow in diminishing, and

gradually putting an end to, so costly a labour as that of the goldsmith's binding; and the leather coverings, formerly reserved for the less precious manuscripts, came into general use. But the most famous collectors soon brought taste to ornament these new bindings. For this purpose they applied to artists who, in the first instance, used blind tooling, and subsequently, by aid of gilding and different colours, traced charming designs, sometimes even actual pictures, on the sides and edges of the books. If it were allowed to yield here to such a digression it would not be difficult to prove that, in all probability, the impression by blind tooling of figures on the skins employed for covers of books preceded every other impression on paper of figures engraved on wood or metal. The Italian word *stampare*, employed long before the invention of printing, and which was anciently used as applying to the action of pressing on the skin, is one proof of what we have just asserted. Satisfied with producing chefs-d'œuvre, those artists who worked on the embellishment of books took no care to transmit their names to us. Hardly has the memory of some admirable illuminators or miniature painters come down to us, and it would be difficult to name with certainty the author of a single one of the ancient bindings in enamelled metal, still in existence. Even for more modern times, we are placed in the like obscurity. We know, indeed, that Holbein and Cellini made designs for ancient bindings, and we are assured that *Le Petit Bernard* presided at the execution of the admirable coverings which bear the name of Diana of Poitiers. But who can tell us to whose elegant and delicate pencil we owe the charming designs in various colours, the exquisite medallions, the rich gildings, which decorate the bindings executed for great protectors of art, such as Leo X., Majoli, Pius V., and Mecenate in Italy; or Francis I., Grolier, Henry II., Henry III., and Margaret of Valois in France; or Mary Tudor, Queen Elizabeth, and Dudley, Earl of Leicester, in England?

"In the plates composing this collection, may be studied the most beautiful models of one of the principal branches of the art of ornamentation. Not only will admirable models be found there of an art which has had the merit to attract to such a degree the attention of Albert, Duke of Bavaria, Peiresc, Prince Eugene of Savoy, and other apt pupils, that each in his turn desired to establish binding workshops under his own eyes, and even in his own palace, but these plates may serve as a sure guide to those amateurs who in these days eagerly seek, at their weight in gold, bindings, of which by comparison with undoubted specimens, it is worth while to be always able to discuss the authenticity. . . . The more such publications are multiplied, the better we shall be able to understand the history of an art which forms one of the principal

branches of ornamentation, but of which the products are incessantly tending to deterioration and total loss."

It must not be supposed, however, that all the examples before us, brilliant with colour and radiant with gold and silver, represent the actual condition of the volumes from which they have been copied. The designs are, of course, in every case the same as in the originals, being exact fac-similes of the graceful festoons, birds, flowers, devices, arms, monograms, and so forth, still easily traceable on the covers of the books themselves; but, alas! the colour of the leather has frequently changed from its original hue, both when the binding is on a single united ground, and when leathers of different colours in compartments have been made use of in the ornamentation. Here was a difficulty, which M. Libri resolved to meet, after consultation with the best judges, by reproducing "the primitive tint, whenever there was a great probability of discovering what that had been. But whenever the changes of colour (which are well known to be often not even uniform in the same covering) were such that there was little likelihood of divining the primitive tint, we have limited ourselves to represent the design of such bindings in gold and black on a white ground." The consequence is that the examples so represented have all the appearance of bindings done in white morocco or vellum, and very elegant and graceful are the designs in gold thus fac-similed. Twelve out of the 60 plates in this volume are thus executed; each plate containing four examples of most beautiful designs in book-binding, of the exact size of the originals.

There are also examples in the volume before us of some beautiful illuminations occurring in the MSS. which formed a considerable portion of the Libri collection, specimens of early writing, dating as far back as the 6th and 7th century, xylographic monuments hitherto unknown, early playing cards, maps, seals, and a Coptic Papyrus of the 4th century, "still rolled and secured by a linen band, and the original seal, which are in their primitive state." Besides which, two of the plates exhibit fac-similes from drawings by Guercino, Leonardo da Vinci, Michael Angelo, Raphael, and Rubens. All these give additional interest and variety to M. Libri's volume, a work altogether so admirable in its execution that, for the honour of our country, we are happy to add, in conclusion, on the testimony of its learned and accomplished editor—"that these *monuments* are entirely and exclusively the work of English artists and workmen, who, in different degrees, and with varied talents, but with equal perseverance and good will, have unceasingly toiled to render less imperfect the 60 plates now presented to the public."



Much more complete in its plan and equally satisfactory in the execution of it, as far as it has proceeded, is the "*Histoire de la Bibliophilie*" of the Messrs Techener. In their prospectus (issued in 1861) they say, "Up to the present time no work has been specially devoted to book-bindings. Some bindings, known by every one, alone enjoy the privilege of being admired by bibliophiles. And yet they are not the only works of this kind worthy of attention. When one has seen those beautiful bindings of the 15th and 16th centuries, in brown calf, ornamented with level compartments, or inlaid medallions—those rich book-covers of which the calf or morocco disappears under complicated designs and fine tooling; one is astonished that the idea of assembling specimens of these *chefs-d'œuvre* and exhibiting them to bibliophiles, was never entertained. A work on book-binding alone would not constitute a history of *Bibliophilie*. In fact, it is not enough to admire the richness and elegance of the hue and meanderings which transform some volumes into precious gems; one must also examine the arms, the mottoes, and the cyphers stamped upon the sides, as well as the *ex-libris* generally found upon the back of the binding, for such additions most frequently largely increase the value of the volume.

"Another point, which will not be neglected in this history, is the libraries in which the volumes were found. The names of the persons to whom these books have belonged, and among which are crowned heads, are like seals which guarantee and consecrate their incontestable antiquity."

The eight parts of this publication which have appeared contain 37 plates of bindings, and 3 plates of armorial-bearings stamped upon book covers. The explanatory text has not yet appeared.

Lempertz' work contains portraits and fac-similes of autographs, &c., as well as illustrations of book-binding. The last part published is the eleventh, and exhibits a book-cover from the library of Diana of Poitiers, with her initials and those of Henry II. combined.

## NOTICE OF AN UNDESCRIBED ENGRAVING BY HOLLAR.

*To the Editor.*

THE description of a print by Hollar so uncommon, as not to be described in the catalogue either of Vertue or of Parthey, may perhaps be acceptable; more especially as the purpose for which it was engraved is ascertained, as also from its having been executed for the grandson of Thomas Earl of Arundel, the artist's first patron, and who brought him to this country.

In the centre are the Virgin and Child encircled by a large rosary; she stands on a crescent wearing a crown, a bright glory surrounding her head. She presents the rosary to St Dominick, who kneels in the front on the left, and supports the infant Saviour on her left arm, who holds forward a crown of thorns towards St Catharine kneeling before him on the right. Behind St Catharine kneels Catharine of Braganza, Queen of Charles II., by whose side is placed the crown of England, and behind her are the ladies of her court; on the opposite side, near St Dominick, is a kneeling sovereign, probably the brother of Catharine, attended by his courtiers. Two winged cherubs hover above, holding a mass of drapery, which falls behind the group of figures. In the centre of the margin below is a shield quartering the arms of England and of Braganza; on the left is inscribed "S<sup>us</sup> Dominicus primus Prædicator S<sup>ni</sup> Rosarii," and on the right "S<sup>ua</sup> Catharina Senensis ex Ordina Predicatorum." W. Hollar fecit.

The plate measures  $4\frac{1}{8}$  inches square.

This engraving is placed at the top of the centre column of a large folio broadside, which has the following heading, "Indulgencies and Privileges Granted to the Sodality of our most Sovereign and Immaculate Lady of the Rosarie founded in the Churches, Chapples, and Oratories of the Order of Preachers. Compiled by the R. F. P. T. H. Priour of the English Religions of the said order at Bornhem in Flanders."

This document appears to have been printed by the order of Philip Thomas Howard, who was created a Cardinal by Pope Clement X., the following brief account of whom may not be deemed irrelevant.

"Towards the year 1646, when about 17 years of age, he took the habit of the monks of the order of St Dominick, much to the annoyance of his grandfather. He came as a missionary priest to England, and was subsequently appointed Almoner of Catherine of Braganza, Queen of Charles II. He frequently attended those who suffered for the Catholick religion to the gallows. He founded a monastery at Shalden, and one at Bornholm in Flanders; was obliged to fly from England in 1673, and went to Brussels, and soon after was by Clement X. appointed Cardinal Priest, first under the title of the Church of St Cecily, and then of St Mary super Minervam, which is built on an ancient temple of Minerva. Though he had a pension of 10,000 scudi from the Pope and apartments given to him in the Vatican, he gave the preference to a claustral or conventual life in the Dominican Monastery of St Sabina, dining to the time of his death with the monks in the common Refectory. He made use of his money in furnishing the expences of missionaries to England."\*

This rare and curious broadside was presented to the Print Room of the British Museum by William Smith, Esq., F.S.A., in the year 1858.

W. H. CARPENTER.

*British Museum.*

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STATUES OF CHARLES I. AND OF HENRIETTA MARIA,  
BY HUBERT LE SUEUR.

THE following agreement exists among the State Papers in the Public Record Office in the domestic collection of Charles I., Vol. ccxxxviii. No. 16. It relates, as will be seen, to statues of Charles I. and his Queen, to be cast in brass by Hubert Le Sueur for Bishop, afterwards Archbishop, Laud; the former statue to be six feet high, and the latter to be as large as life. The sum of £400 was to be paid for these statues.

The agreement runs as follows:—

ARTICLES of agreement had, made, concluded and fully agreed  
uppon this Second daie of May Anno Dñi 1633. In

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\* Indications of Memorials, Monuments, Paintings, and Engravings, of Persons of the Howard Family, &c. By HENRY HOWARD. Folio. See page 38. Dated Corby Castle, Dec. 10th, 1834.



the ninthe yere of the raigne of our soüaigne Lord Charles by the grace of God king of England, Scotland, France, and Ireland defender of the faith &c. Betweene the Right hono<sup>ble</sup> and right Reverend father in God William Lord Bishopp of London of the one pte and Hubert Le Sueur of London sculpteur of the other pte whereby it is absolutelie covenanted, concluded, and agreed by and betweene the said pties to theis presents in manner and forme following (vizt.)

Inprimis the said Hubert Le Sueur for him his executo<sup>rs</sup> and admistrato<sup>rs</sup> doth covenante promise and graunte to and w<sup>th</sup> the said William Lord Bishopp of London his executo<sup>rs</sup> & admistrato<sup>rs</sup> by theis pfentes That the said Hubert Le Sueur or his assignes shall and will before the feast day of St Michaell th' Archangell w<sup>th</sup> shalbe in the yere of our Lord God one Thousand Six hundred Thirtie and Fower substantially and workmanlike make and cast or cause to be made and cast in brasse the statue of our said soveraigne Lord King Charles fix foote high, and the statue of the Queenes Ma<sup>tie</sup> that now is in brasse likewise as bigge as the life.

In consideraçon whereof and thereupon the said William Lord Bishop of London for him his executors and admistrators doth covenant promise and grant to and w<sup>th</sup> the said Hubert Le Sueur his executo<sup>rs</sup> and admistrators That he the said William Lord Bishop of London his executors admistrators or assignes shall and will well and truly paie or cause to be paid to the said Hubert Le Sueur his executo<sup>rs</sup> admistrato<sup>rs</sup> or assignes the somme of fower hundred pounds of lawfull money of England in manner and forme following, That is to saie, The somme of one hundred pounds pte thereof before the insealing or delivery of theis presents, The receipt whereof the said Hubert Le Sueur doth hereby acknowledge The like somme of One hundred pounds more when the said worke shalbe ready to cast And the somme of Twoe hundred pounds more of like money residue and in full paym<sup>t</sup> of the somme of fower hundred pounds aforefaid when both the said statues shalbe finished w<sup>th</sup>out any farther deley, And that he the said William Lord Bishop of London his executo<sup>rs</sup> or admistrato<sup>rs</sup> at his or their owne prop costs and charges shall and will fetch and carry away the said Twoe statues from the said Hubert Le Sueur when they shalbe finished, and place them where he or they will have them sett up w<sup>th</sup>out any charge to the said Hubert Le Sueur but only w<sup>th</sup> the assistance of his advice counsell direction and hand and helpe joyned therevnto. In witnefs whereof the said ptees to theis Articles of Agreement have in-

terchangeably fett their hands and feales the daie and yeres first above written.

[Remainder of the Bishop's signature torn away with his seal.]

GUIL. LONDON

Sealed and delivered in  
the prefence of  
ÆGIDIUS CHAISSIO.  
SIMON ROLLESTON.  
WILLIAM DELL.  
JOHN COULT.  
GEORGE SNAITH.

The succeeding paper in the same volume of State Papers, No. 17, is a counterpart of the agreement executed by Le Sueur. The seal has been torn off; but his signature remains;—"Hube le Sueur." The counterpart was attested by the same witnesses as the copy signed by Bishop Laud. The Bishop, then become Archbishop, has indorsed it,—“The Articles for the K<sup>s</sup> Statuæ in Brass; 400lb. Cancelled and paid December 13, 1634.”

What has become of these statues?

JOHN BRUCE.

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VAN DYKE'S DRAWINGS.

“ON the 20th Inst., when Montague-house was on Fire, there was lost 33 Pictures, painted in Black and White, after the Life, by Sir Anthony Van Dyke, being the Originals that the Prints are Graved after, and of the same size, being without the Frames, about nine Inches and a quarter high, and seven Inches and a quarter broad. Whoever shall give Notice of them to Mr Edward Scawen at the Two Green Posts, over against Montague-house, shall have £10, or for any Number of them a proportionable Reward; And there being at the same time lost several other Pictures in Little in water-colours, Plate, Rich wearing Apparel, and several pieces of Sattin uncut, and other Goods of all sorts.

Whoever shall give Notice thereof to the said Mr Scawen, shall be Generously rewarded."—*From the London Gazette, Monday, January 25th, to Thursday, January 28th, 1685.*

Is anything now known of these drawings?

W. B. RYE.

*British Museum.*



#### THE MONOGRAM IDE.

WOULD some of your readers be kind enough to inform me to what painter the use of the above monogram, or initials, is to be attributed? I possess a picture which bears that signature over the figures 1621. The picture represents a family, the persons delineated being grouped in a somewhat unusual manner. They are seated in the open air, on the successive ascending seats of what may be described as one half of a circular amphitheatre, that is, on semi-circular benches, rising tier above tier, and each successive step in the ascent representing a similar gradation in the pedigree. The spectator standing in the centre of the amphitheatre, beholds before him, on the lowest bench, a man and his wife, and sitting between them one child, a daughter, three or four years old. On the row or tier at the back of these persons, and seated immediately above them, are four other persons, a man and woman at the back of the man first mentioned, evidently his father and mother, and another man and woman at the back of the woman first mentioned, no less, evidently, her father and mother. On the bench or seat next above, are the right grand-parents of the original couple. Above them again the great-grand-parents, with some hiatuses; and finally, on the highest bench, the next succeeding line, with, however, some sad gaps in their continuity. On the spectator's right of the amphitheatre stands an aged tree, from which several branches have been roughly torn, leaving only one vigorous shoot, fit emblem of the family depicted. Beyond the tree flows a broad river, and across it a spacious town, in which may be seen a large church, a bridge, and many prominent and conspicuous buildings. The people represented look like natives of Holland; probably persons of some consideration. The picture is painted with a free and effective pencil.

JOHN BRUCE.

5, Upper Gloucester Street, Dorset Square.



## PICTURES BELONGING TO PETER VEGELMAN.

Is anything known of the pictures mentioned in the following list ; or of their original possessor ?

DECLARATION in the Queen's Bench by Francis Vernon, executor of the last will and testament of Peter Vegelman deceased, who complains of Sufanna V. widow of said P. V. that whereas said P. V. was in his life in the Parish of St Mary Arches in the Ward of Cheape in the 44th year of the Queen seized of goods including "una pictur' vocat' a picture of a woeman givinge sucke ad valenc' decem folið una pictur' vocat' a picture of the tenne cōmandement' ad valenc' duor' folið una pictura vocat' a picture of Sufanna ad valenc' decem folið una pictura vocat' a picture of the twelve Apostles ad valenc' duodecim folið una pictura vocat' a picture of Sodome & Gomorra ad valenc' duodecim folið una pictura vocat' a picture of the woeman of Samaria ad valenc' viginti folið una pictura vocat' a picture of Adam & Eve ad valenc' quinq, folið una pictura vocat' a picture of Juno & Venus ad valenc' quinq, folið una pictura vocat' a picture of Lucretia ad valenc' duor' folið una pictura vocat' a picture of Mary Magdalene ad valenc' triū folið una at pictura vocat' a picture of Mary Magdalene ad valenc' duor' folið unia alia pictura vocat' a picture of Mary Magdalene ad valenc' duor' folið duaß pictur' vocat' pictures in a frame & una mappa vocat' a mapp ad valenc' quinq, folið una pictura vocat' a picture of a Dutcheman and his wyfe ad valenc' duor' folið una pictura vocat' a picture of Mary and Christ ad valenc' duor' folið una pictura vocat' a picture of Jonas in the Whales belly ad valenc' quinq, folið quatuor magnis mappis vocat' mappes ad valenc' viginti folið duaß pictur' vocat' old greate pictures ad valenc' decem folið"[here follows a long list of household goods] she, the widow, had disposed thereof to her own use.

J. BURTT.

*Public Record Office.*

## NEW PURCHASES AT THE NATIONAL GALLERY.

OUR National collection of Pictures has unquestionably made remarkable progress of late years; and the purchases for the past season are of great interest and value, the additions being not only numerically, but also in their character, important. Sir Charles Eastlake has purchased altogether seventeen pictures during the financial year just completed, 1862-3;\* and several valuable additions also have been made by bequest and donations. An important innovation observable in the purchases is the fact of their comprising no fewer than five pictures of the English school. Since the acquisition of the Angerstein Collection in 1824,—which included “Lord Heathfield,” by Sir Joshua Reynolds; Sir David Wilkie’s “Village Festival;” and his own portrait; and “The Marriage à la Mode,” by Hogarth,—no work of the English school has been purchased for the National Gallery until the past year.

The English pictures are:—

1. A full-length portrait of Captain Orme, in uniform, leaning upon his horse, an early work by Sir Joshua Reynolds, in very good condition, but somewhat cold in effect. It was painted for the Earl of Inchiquin about 1760, it belonged afterwards to the Earl of Orkney, and was bought at Christie’s for £210.

2. A fitting half-length portrait of Mrs Siddons, by Gainborough, a work of surprising force and of great elegance, painted in 1784, in the prime of her beauty, just after Reynolds had painted her as the Tragic Muse, in the picture now in the Grosvenor Gallery, and of which there is a repetition at Dulwich. This portrait was a favourite with the actresses, and was retained by her during her life; the picture is blue and buff, a “Blue Lady,” having much the same effect as the “Blue Boy” in the Grosvenor Gallery, painted in opposition to a doctrine laid down by Sir Joshua Reynolds in his 8th discourse against light cold mazes.

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\* *Civil Service Estimates*, No. IV., 13, National Gallery, with the Director’s Report.

This picture was never exhibited by Gainsborough; he broke off his connexion with the Royal Academy in the spring of 1784. Purchased for £1000 from Major Mair, who married a daughter of the actresses' son, Henry Siddons.

3. A full-length portrait by Gainsborough, of Dr Ralph Schomberg, standing in a landscape in a claret-coloured velvet coat, with his hat in his hand. The landscape is excellent, and the whole picture is admirable in colour and effect; the pose of the figure is particularly happy, and the face is living. This picture has already formed one of the National collection, and is engraved in Jones's National Gallery. It was given to the Trustees under a misconception, and was again withdrawn in 1836. Purchased from Mr J. T. Schomberg for £1000. These two new pictures show how formidable was Gainsborough's rivalry of Sir Joshua, who, though he may have equalled, perhaps never surpassed them.

4. A large Cattle piece, by James Ward, R.A., representing, on an immense canvas, an Alderney Bull, Cow, and Calf, the property of Mr John Allnutt of Clapham, painted in 1820-22, as Ward himself tells us, at the suggestion of President West, in emulation of the "Young Bull," at the Hague, by Paul Potter. This unrivalled masterpiece of its class is well known; it was long exhibited at the Crystal Palace, was conspicuous in the International Exhibition, and is now a most imposing object in the National Gallery rooms at South Kensington. Bought from the painter's son, Mr G. R. Ward, for £1500. James Ward died in 1859, in his 91st year.

5. "Mousehold Heath," by John Crome of Norwich, commonly called Old Crome, to distinguish him from some younger Cromes. This is the picture which attracted general admiration in the International Exhibition, and deservedly so; but it must be admitted that it is of an excellence not often sustained by the works of this little-known artist out of Norfolk. Crome, like several other of our good painters of the beginning of this century,—Sir Thomas Lawrence, Henry Howard, James Ward, and William Owen,—was born in the Napoleonic year, 1769, and, after an obscure career as a drawing-master, died at his native city in 1821. "Mousehold Heath" was bought of William Yetts, Esq., of Great Yarmouth, for £420.

Of the foreign purchases many are highly interesting. Three have been for some time placed in the Gallery, the rest have been reserved for the additional screen accommodation, for the collection has again overgrown its miserably inadequate space: a state of affairs greatly to be deplored.

6. "A Landscape, showery weather," by Hobbema; a panel of con-



considerable size, for this very rare and biographically unknown but now favourite master. It is 2 feet high by 2 feet 9 inches wide. The picture represents both rain and sunshine, its principal feature being a large cluster of wet moving trees in the centre. On the right is a cottage, on the left is a man angling. It belongs to the colder works of the painter, and is signed *Mt Hobbema ft.*, but is not dated. The hitherto known dates of Hobbema's works range from 1650 to 1669. Formerly in the Perregaux collection; purchased in England for £1575.

7. "The Madonna and Child enthroned," the Donor kneeling in the foreground, by Memling. On wood, 1 ft. 9 in. high by 15 in. wide; an excellent example of this admirable master, and a very welcome addition to the Gallery. It is executed with the greatest delicacy and transparency, and belongs to the best time of the master. As the Madonna and Child here painted have been more than once repeated by Memling, they are probably his own wife and child. His wife died in 1487, a discovery made by Mr James Weale of Bruges, who has also thrown other light on the hitherto obscure biography of this able painter. He was a man well to do in the world, living in his own house at Bruges in 1479; in December, 1495, he was already dead, and his three children, two sons and a daughter, were still minors.\* This picture was bought at Cologne at the sale of the Weyer collection, for £759.

8. At the same sale was bought, for £165, "The Sancta Veronica," by William of Cologne, who died in 1378. The saint is holding up the cloth containing the *Sudarium*, or miraculous portrait of the Lord, "made not by hands;" on wood similar in size to the Memling, and a very good illustration of the old *tempera* painting, which was superseded by the invention of the oil or varnish method of the Van Eycks.

9. "His own portrait," by Andrea del Sarto, signed with his monogram composed of two As, which is to say Andrea d'Agnolo, or Andrea the son of Angelo, who was a tailor. On canvas, three-quarter size, seated, looking over his left shoulder, and holding a book in his hands; the hands only sketched, but the head and dress most elaborately painted, and representing a thin, fine-featured man, about or under 30 years of age; painted, therefore, before 1518, the year that Andrea visited France: he died in 1530, aged only 42. Purchased in Italy for £270 2s., from the Puccini collection near Pistoja.

10. "The death of Procris," by Piero di Cosimo, purchased at Florence from the Lombardi-Baldi collection, for £171 6s. 3d. An interesting quattro-cento specimen, though Piero survived Raphael. He died

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\* *Catalogue of the National Gallery*, 37th Edition, London, 1863, which has the | very valuable addition of fac-similes of the signatures and monograms of the painters.

about 1521, aged 60. The composition is very unusual for its time, being an incident from Pagan mythology. Procris is lying dead on the grass, a satyr, kneeling in consternation at her head, is feelingly touching her, and her faithful hound, Lelaps, is seated at her feet: in the background is a funny landscape with a view of the sea. From the long shape of this panel it formed probably part of a *caffettone*. A similar picture, representing Venus and Cupid, is in the Museum at Berlin. Piero was fond of illustrating ancient mythology.

11. "St Jerome in his study reading." The well-known picture of the Manfrini Gallery at Venice; of course attributed to John Bellini, in accordance with the confirmed vice of connoisseurship to attribute every good school picture, not signed, to the *capo-scuela*. The world is, however, gradually becoming aware that it has required the labours of more than one master to establish the reputation of a school of any age; and that John Bellini was not the only good quattro-cento painter at Venice at the close of the 15th century, any more than that the Van Eycks were by themselves at Bruges, or Leonardo da Vinci alone at Milan. But for the occasional signatures of such painters as Marco Basaiti, Giambattista Cima, Andrea Previtali, their existence would have been forgotten or ignored at the present day. The National Gallery fortunately possesses examples of all these masters, the last being represented among the recent purchases.

The Manfrini St Jerome, a work of great excellence in its style, is a species of quattro-cento *genre* picture, the accessories being executed with a precision worthy of John Van Eyck: the execution is in every respect similar to that of the two pictures already in the gallery ascribed to Basaiti. Purchased, together with the two following pictures, from the same collection, for £1047 16s. 2d.

12. "The Virgin and Child, with a monk adoring the infant," by Andrea Previtali of Bergamo, the worthy pupil of John Bellini, who died of the plague in 1528. Even Ridolfi tells us that the portraits of Previtali passed as the works of his master. From the Manfrini Gallery.

13. A small portrait on wood of Marco Barbarigo, afterwards Doge, holding a letter addressed to him in London, ascribed to Gerard Vander Meire of Ghent, still living in 1474, and reputed one of the best pupils of the Van Eycks: he is already represented in the gallery. From the Manfrini palace. Not yet exhibited.

14. "The portrait of a Tailor," by Giambattista Moroni, the great portrait painter of Bergamo; the portrait is known as the "Tagliapanni." The tailor, half-length life-size, on canvas, dressed in flannel jacket and red slashed breeches, is standing at his board with the shears in one hand and a piece of cloth in the other. This is an admirable specimen of the

master, somewhat cold in colour, but exquisitely drawn and modelled; it is the companion piece, of the same size as the Jesuit, known as Titian's Schoolmaster, in Stafford House. Both were formerly in the Grimani palace at Venice, and our tailor is thus spoken of by Boschini, in his *Carta del Navegar Pitoresco*, p. 327,

“ — un Sartor, sì belo, e sì ben fato,  
Che 'l parla più de qual se fia Avvocato;  
L'hà in man la forçe, e vù el vedè a tagiar.”

Bought at Bergamo for £320. Moroni died, aged about 70, in 1578, having survived Titian about a year and a half.

15. An altar-piece, in *tempera*, by Carlo Crivelli, signed—“CAROLUS CRIVELLUS VENETUS MILES PINXIT.” It represents the Madonna and Child enthroned, with St Jerome and St Sebastian, surmounting a predella with five small compartments, representing St Catherine, St Jerome in the desert, the Nativity, the Martyrdom of St Sebastian, and St George and the Dragon. The figures of the principal picture are half life-size, and are very gorgeously dressed, especially St Sebastian; the whole altar-piece is about 8 feet high. This picture was executed about 1490, not before, and is one of the finest works of the master extant, and though a hard quattro-cento performance, is really a beautiful Crivelli. It is from the Ottoni chapel in the Franciscan church at Matelica, for which it was originally painted, and where from a swallow introduced among some fruit and flowers in the upper part of the picture, it was known as the *Madonna della Rondine*. Purchased at Matelica from the Count Luigi De Sanctis for £2182 11s. 5d. Few masters are now better represented in the National Gallery than Carlo Crivelli.

16. Portraits, half-length life-size, on canvas, of Agostino and Nicolo della Torre, anatomists of Bergamo; a very carefully-finished picture by Lorenzo Lotto, signed *L. Lotus* 1515. Purchased from Signor Giovanni Morelli of Bergamo, for £320: and, lastly,

17. A fine altar-piece, on wood, about 7 feet high, by Bernardino Lanini, of Vercelli, the scholar and imitator of Gaudenzio Ferrari, and one of the best of the Milanese school of painters. It represents the Holy Family, with the Magdalen, St Paul, and Gregory the Great; figures small life-size; and signed *Bernardinus Effigiabat*, 1543. Purchased in England for £1200. Not yet exhibited.



RECENT ACQUISITIONS IN THE DEPARTMENT OF  
GREEK AND ROMAN ANTIQUITIES AT THE  
BRITISH MUSEUM.

OUR National collection has been recently enriched by the acquisition of the following objects.

1. A sarcophagus, rather more than 6 feet long, of terra-cotta, found by Messrs Salzmänn and Biliotti in a tomb at Camirus in the island of Rhodes.

All round the margin floral ornaments and animals are painted in brown and crimson on a pale ground. Both in the style of the drawing and in the fabric of the ware this sarcophagus resembles the early vases of which the *Necropolis* of Camirus has already yielded so many fine specimens. These vases were probably executed at a period when Greek art was still under Phœnician influence.

Both in the ornaments and in the style of drawing generally there is much which reminds us of Assyrian art as we see it in the sculptures from Nimroud and Khorfabad. The sarcophagus discovered by Messrs Salzmänn and Biliotti is, it is believed, unique of its kind.

2. The torso of a colossal male figure, discovered near Elæa, the ancient port of Pergamus in Asia Minor, by Captain Spratt, R. N., and recently brought to England in H. M. S. "Firebrand." This figure must have been originally about 15 feet high. The torso, which is nude, is very finely modelled, and may be a work of the school of sculpture which flourished under the enlightened patronage of the kings of Pergamus in the 2nd century B. C.

3. Casts of the head and hind legs of the colossal marble lion discovered at Chæronea in Bœotia by a party of English travellers in the year 1818.

This lion, as we learn from Pausanias and Strabo, was placed on a monument erected by the Thebans after their defeat by Philip, B. C. 338, in memory of those of their countrymen who fell in that battle.

The monument bore no inscription, as the Thebans were unwilling to record their defeat. There can hardly be a doubt that the site where the fragments of this lion were discovered is the actual battle-field on which the triumph of Philip of Macedon over Greek liberty was obtained. It is believed that the entire lion might be made up from the fragments which remain, and it would be an undertaking worthy of the

new Greek Government to restore this noble monument, which, as Colonel Mure justly remarks in his *Travels in Greece*, is one of the few works of Greek sculpture of which the date and origin is positively known.

C. T. NEWTON.

*British Museum.*

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#### NATIONAL PORTRAIT GALLERY.

A FEW of the more recent purchases made by the Trustees of the National Portrait Gallery possess considerable interest as works of art. In addition to the Richard III. presented last year by Mr Gibson Craig, the Gallery now includes two other Royal portraits, namely, Henry VIII. when young, from Mr Barrett's collection at Lee Priory in Kent, and Charles II., an oval portrait, in steel breastplate, with large flowing black wig, painted with great spirit by Mrs Beale, representing the monarch about the period of his accession to the throne. The Henry VIII., with the exception of a picture at Hampton Court, is one of the youngest portraits known, and corresponds exactly with a small oil-painting, most exquisitely finished, belonging to Earl Spencer at Althorp. These differ from all other portraits in having a close-fitting collar, embroidered with gold, round the neck. The beard and moustaches are close, compact, and dark. The National Portrait Gallery picture is brown and heavy in tone; the result, in some measure, of being painted on copper, whilst the Althorp portrait is remarkably brilliant, with a background of rich turquoise blue: a small frill round the edge of the neck is a distinctive point in the Althorp picture. The one now in the National Portrait Gallery was engraved for Cavendish's *Life of Wolfsey*, edited by Singer.

A portrait of considerable interest, Philip Dormer, Earl of Chesterfield, K.G., Lord-Lieutenant of Ireland, and author of the well-known *Letters to his son*, is more youthful than generally seen in his portraits: the picture is a capital specimen of William Hoare of Bath. Sir Richard Steele, a rich, mellow picture from the hand of old Richardson, the artist who wrote so sensibly and independently on the "Theory of Painting," is well known by the engraving, and, next to the famous portrait in the Kit Cat Club, may, perhaps, be considered the most characteristic likeness extant of that brilliant writer. The sleek, self-satisfied, complacent countenance of Samuel Richardson, the author of

Pamela, placed near it, affords a striking contrast in point of physique and temperament. Highmore, the painter of the latter picture, was also a writer on art. His essays on Rubens's paintings at Whitehall and on the science of perspective are deservedly remembered; but he was more directly connected with Richardson in a series of pictures from his novel of Pamela, which were engraved and published in 1745.

Bishop Burnet, the historian, is a dark and heavy picture, a not very favourable specimen of the art of Riley the painter, although, on the ground of portraiture, it is unquestionably genuine. He is represented in his mantle as Chancellor of the Order of the Garter.

These last four pictures formerly belonged to Sir Richard Phillips, the well-known publisher, who spared no pains in forming a collection of authentic portraits of the most eminent men in English literature.

A very clever portrait by a scarcely-heard-of artist, named Schaak, represents Charles Churchill the poet under a favourable aspect. Although still a young-looking man, he has already thrown off his clerical habits, and appears in a coloured coat and satin waistcoat. There is great animation in the countenance, and a freshness in the painting of his ruddy complexion. The picture has been engraved by Burford in mezzotinto. Two clever miniatures by Lethbridge also deserve mention. The one represents Dr Horsley, Bishop of St Asaph, the opponent of Priestley, and the other Dr Wolcott, better known by his sobriquet of Peter Pindar. Both are well preserved, and remarkably powerful in point of colour.

The pictures in the Gallery now amount to 160 in number, 47 of which were presentations. A large collection of engraved portraits, of all ages and of all countries, bequeathed to the Gallery, by Mr H. W. Martin, will also be classified and catalogued for purposes of reference.

G. SCHARF.

*National Portrait Gallery.*



## SUMMARY OF ART NEWS.

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WE propose to give, in each of our quarterly numbers, a summary of the Art News, within the scope of this publication, proper to the preceding quarter. On the present occasion we begin with the beginning of the current year. Our endeavour will be to note down tersely all that has some substantial present interest, or that may be useful for future reference; excluding mere gossip as to what is going on, or rumour and conjecture as to what may be in contemplation. The reader, ordinarily familiar with the weekly and monthly publications of the time, will not expect to find much novelty in the "news" of a quarterly; but he may wish to have facts recorded for him with authenticity and method, and this is what we hope to supply him with.

### UNITED KINGDOM.

PAINTING.—*Public Collections and Institutions.*—The late Mr William Cotton, F.S.A., author of "Notes to the Life of Sir Joshua Reynolds," bequeathed his collection of works of art, rich in the productions of that great painter, to the Plymouth Public Library. A gallery is to be built for the collection, at an estimated cost of £1500. —The Trustees for the Taylor prizes and scholarship, instituted for encouraging art in Ireland, under the management of the Dublin Society, have offered the following prizes for the current year: the scholarship of £40 for the best oil-picture of Revenge and Pity, from Collins's Ode on the Passions, to contain at least three figures, to a scale of not less than three feet; and a prize of £20 for the best landscape. The competition is open to all art-students, male or female, who are either Irish by birth, or pupils of a School of Art in Ireland. The judges are to be three, appointed respectively by the Dublin Society, the Hibernian So-

ciety, and the Irish National Gallery. The candidates are to send in their works by the 14th Nov. next. Prizes are also offered, £100 for the best figure-picture, and £50 for the best landscape, to the artists contributing to the next Winter Exhibition in Pall-Mall; the last season, which closed on 21 March, having been a very successful one for its promoter, Mr Wallis.

*Exhibitions.*—The picture exhibitions of the current year began with the one given by water-colour painters for the relief of the Lancashire distress. The works were sent to the German Gallery in Old Bond Street; were afterwards to go to Manchester and Liverpool; and to be allotted, after exhibition, among the subscribers of a guinea a head. About 230 artists contributed more than 300 works. The appeal was addressed rather to the kindliness than the artistic power of the painters, and the result corresponded. Of the few works which could be cited as really meritorious, may be specified the "Mauvais Sujet" of Mr Madox Brown, a school-girl doing the worst of writing-lessons; "Backgammon," by Mr E. Burne Jones, one of the mediæval sketches for which that painter has a faculty; "Cleve Mill," by Mr Boyce; and "Sky and Mountains before sunrise, Port Madoc," by Mr Brierly. The estimated worth of the pictures was £4725; and the exhibition succeeded so far that, by the end of January alone, the Committee had sent £1000 to the Relief Fund. A second Lancashire Relief exhibition was made in the Suffolk Street Gallery, chiefly by amateurs, though with some professional co-operation: it opened about the middle of January and closed at the end of February. The contributions exceeded 800; Messrs Mulready, Millais, Stanfield, Roberts, Leighton, and Boyce, being among the professional, and Mr Ruskin, Mrs Bodichon, the Honourable Mrs Robert Boyle, and Dr Haden, among the amateur contributors. This exhibition realized about £2500, after payment of expenses. Next opened, also towards the middle of January, the second of the exhibitions held, chiefly by our younger painters, at No. 14, Berners Street; about 170 works were sent. This exhibition would have a certain freshness and peculiarity, were more selectness exercised in the admission of works; as it is, it could not be considered a success in any sense, and one may well doubt whether the experiment will be repeated. The best of the contributions were those of Mr Simeon Solomon and Mr Boyce, all in water-colour: by the former, "Isaac and Rebecca," and "Shadrach, Meshach, and Abednego" (both in a very low and restricted key of colour, the latter especially remarkable), and a figure of the Messiah, "I have trodden the winepress alone;" by Mr Boyce, two Egyptian views, showing special masterliness in simplicity. On the 7th Feb. the British Institution opened its exhibition of works by

living painters; by no means a good exhibition, but distinguished by a few genuine works. Of these, the most prominent were the "Abortive Courtship of Cromwell's Daughter, by his Chaplain White" (Hayllar); and "The Sea-birds' Revel" (E. Hargitt). Mr Gale's "Greek Pilgrim at the Holy Sepulchre" showed a great advance in manliness and depth of feeling; and "Auld Lang Syne" was the most pictorial bit of domesticism yet produced by Mr Clark. "Morning on the Cartmel Sands," by Mr Oakes; "Winter," by Mr Mignot, really fine in colour and sentiment; and "Counting the Lambs, October Evening," by Mr H. Moore, should be added. This exhibition was perhaps decried by public opinion somewhat beyond its demerits: that of the Society of British Artists, opened on the 28th March, an extremely bad display, encountered more than due indulgence. No large work was of serious artistic value, unless the "Langham Castle" of Mr Anthony, an inferior specimen of a man of original genius, may be so considered. Of minor works, Messrs Houghton's, Eddington's, and Boughton's may be cited for domestic painting; Mr F. Weekes's as a single-figure subject; Messrs W. Henry's and Webb's and Miss Blunden's for landscape; Mrs Rimer's for bird-painting. Last opened the French and Flemish exhibition in Pall-Mall, on the 11th April. Here the two leading and admirable works are the "Valuers and Appraisers" (a monkey group) by Decamps, and the "Entrance of Archduke Charles into Antwerp, 1514," by the mighty mediævalist, Leys. Auguste Bonheur, Duverger, Edouard Frère, Gérôme (Camels at the Fountain, painted in 1857), Knaus, Laugée, Meiffonnier, Ruipérez, Tiffot, Troyon, help to represent the French school to some advantage; though such of them as are best known in England—notably Duverger, Frère, Gérôme, and Meiffonnier—are by no means at their best this time. Knaus gives another fine bit of character, and fully as good painting as usual, in the "Village Politicians;" Tiffot will attract attention as a mediævalist modelled upon Leys, with ample cleverness but less genuineness, and much less richness of character and colour; Troyon's "Unloading Boats, Low Water," is excellent. After Leys, Alfred Stevens, with an inferior specimen, and Dillens, are the best Belgians here present. On the whole, the exhibition cannot be regarded as up to the average of its precursors. —A large picture of the Crucifixion, by Mr Selous, was on exhibition at Messrs Jennings's in Cheapside from Jan. onwards. It contains as many as 300 figures; its chief point being the introduction of all, or nearly all, the personages of whom mention is made throughout the Four Gospels. The moment chosen is when the mob is dispersed by the soldiers. The picture will be engraved, and the print published by Messrs Moore and McQueen.



*Paintings executed, Commissions, &c.*—Mr Maclife has completed the preparatory oil-picture, 12 ft. long, for his "Death of Nelson," now begun in stereochrome in the Royal Gallery of the Houses of Parliament. It will face his "Meeting of Blücher and Wellington," and will be of the same size, 45 ft. long by 12, which happen to be the dimensions of the deck of the "Victory," the actual scene of Nelson's death. The painter has chosen the moment when Dr Beattie examines the wound of the dying Admiral, who lies back in the arms of Captain Hardy. Besides this picture in prospect, the *de facto* addition of a stereochrome picture by Mr Cope, the "Defence of Basing House by the Cavaliers," has been made to the paintings in Parliament.—Mr Leighton has been engaged upon some frescoes in the Church of Lyndhurst, in the New Forest.—The pictorial decoration of the roof of Ely Cathedral, begun by the late Mr Styleman l'Estrange, will be completed by the Annunciation to Mary, and to the Shepherds, the Magi, the Nativity, the Entry into Jerusalem, the Angel guarding the Sepulchre of Christ, the Majesty of Christ, the Evangelists, the Prophets of the New Testament, Jesse, David, and some other figures of the Jesse tree. These are entrusted to Mr Gambier Parry for execution. Another set of Mr l'Estrange's designs, ten subjects illustrative of the suffrages of the Litany, for the east end of St Alban's Church, Holborn, are being carried out in the stereochrome method, in parti-colour, by Mr F. Preedy.—Mr Watts had finished by the end of January a new portrait of Tennyson, with a bush of laurel for background. It is reported to be the best or the three produced by this painter.—Mr Frith is commissioned by the Queen to paint the Marriage of the Prince of Wales, for £3150. The huge sum of £5250 has also been given by Mr Flatou for the copyright, including, probably, a replica of the picture. It is announced that Mr Flatou has sold for £20,000 to Mr Graves, his entire right in the "Railway Station" of the same painter; the sum, enormous as it is, is only in proportion to the subscription list for the engraving.—The 54 members of the Old Water-colour Society have presented to their solicitor, Mr Field, well known also as a purchaser of works of art, an album or portfolio filled with drawings by the donors, one by each.—A portrait by Mr Boxall of Mr Cockerell, R.A., late President of the Royal Institute of British Architects, has been placed in the Institute.

*Picture Sales.*—By Messrs Southgate and Barrett, 10th Feb.: a collection, including the "Pine Apple and Plums," and several other subjects of figures, &c., by *W. Hunt*. By Messrs Foster, 17th Feb.: an important water-colour collection, including, *Hunt*, "A Bird's Nest," "Wild Rose," and "Mossy Bank," £81 18s. (Rowney); "Purple Grapes

and Peaches," £52 10s. (Agnew); Cox, "The Hay-field," £85 1s. (White); Fielding, "The approaching Storm," a very large water-colour painted in 1839, £157 10s. (Mereweather); Turner, "Lochmaben Castle," £52 10s. (Greateorex); "Kidwelly Castle," a fine early work; Stothard, "L' Allegro." Total, upwards of £4500. By Messrs Christie, 28th Feb.: a collection of pictures, chiefly by Norfolk painters, including, Crome, a River-view by moonlight; Yarmouth Old Jetty; Skirts of a Wood, with the Marlingford Oak; Trees on a River-bank, with a boat and a donkey; Cotman, Old Merton Hall, Cheshire. By the same, 6th March: a set of Italian and other pictures, belonging to Mr Wm. Russell, and including a proportion of valuable works; the remaining studies of the late Mr Atkinson, painted in Siberia and the other countries he visited. By the same, 28th March: Mr Beckingham's pictures, including Frith, "Measuring Heights (from the Vicar of Wakefield)," £840 (Ellis).

*Old Paintings discovered.*—In Astbury Church, Cheshire, some frescoes have been uncovered in the panels below the clerestory windows. One exhibits the arms of Henry VII.; another, rude in execution, is supposed to represent the Virgin knighting St George.—In St Alban's Church have been found some frescoes, very beautifully executed but greatly damaged; the principal subjects are the Annunciation and the Crucifixion.—During the restoration by Mr Street of Stone Church, Kent, several paintings of figures and ornaments were found on the walls, under plaster.—Several very interesting mural paintings, one representing the martyrdom of St Thomas à Becket, have been discovered in Eaton Church, near Norwich. They belong to the beginning of the 14th century.—In Norwich Cathedral also, some much injured paintings of a rather later date, representing St Wolstan and two other saints, have been discovered.

*Painted Glazs.*—The decoration of the Choir of Glasgow Cathedral has been completed with another painted window by Schraudolph, representing the Resurrection; and the lancets of the former Lady Chapel, with two windows by Ainmiller, behind the tomb of Bishop Law, portraying St Stephen and Timothy. Another window by George Fortner, representing Noah, belongs to the nave; several more will be placed in the clerestory. Four windows of the Chapter-house were filled in Feb. with painted glazs of the Acts of Mercy, by Mr Henry Hughes, of the firm of Ward and Hughes; and two in the Crypt, by the same designer, representing the Parable of the Lilies, and figures of Christ and of John the Evangelist. These are placed as memorial-windows to Lieutenant Robert Anderson, who died before Pekin.—In the chapel of St Cross Hospital, Winchester, the two upper Norman

windows in the east end of the choir have been filled, under Mr Butterfield's superintendence, with stained glass by Mr Wailes, representing the Resurrection and Ascension.—Some of the coats of arms from the stained glass of the Abbey-church of Selby, as old, in part, as the time of Richard I., have been transferred to the east window of the vestry.—A stained glass window in Westminster Abbey, in memory of Locke the engineer, is projected; in Bath Abbey, one to Bishop Carr; in Gloucester Cathedral, one to a relative of Mr J. D. Niblett; in the south-west tower of Llandaff Cathedral, one has been put up to the memory of the late Rev. J. Harding; in the north aisle of the choir of Ely Cathedral, one to Mrs Fardell.—Messrs Ward and Hughes have placed seven memorial windows in the south-west clerestory of the great transept and in other parts of Lincoln Cathedral.—Messrs Heaton, Butler, and Bayne's stained glass window of the Passage of the Red Sea, and the Baptism of Christ, from the International Exhibition, was placed towards the beginning of January in the baptistery of St Alban's Abbey.—The great east window of St George's Chapel, Windsor, has been filled with an Albert memorial window by Messrs Clayton and Bell, in lieu of the transparency by West, which marred it heretofore. The subjects are the Adoration of the Kings, the Resurrection, Christ in Glory, some personages of the Old and New Testaments, and, at the base of the window, the acts of a good Prince (not a portrait of the Prince Consort). Windows for the Wolsey chapel, adjoining St George's, will also be designed by Messrs Clayton and Bell. Another memorial window to the Prince Consort was placed, in April, in the north transept of Peterborough Cathedral. The figures are David, Solomon, and the four Evangelists; Mr Gibbs of Bedford Square executed this window.—Stained glass from Munich, after designs by Prof. Schnorr, is to be placed in the six windows over the altar in St Paul's. The lower central subject will be the Crucifixion; the others, events from the Agony in the Garden to the Day of Pentecost. All the other windows in the end walls of the nave and transepts will also in course of time be filled with stained glass. The Conversion of St Paul, and the Saint visited by Ananias, both designed by Schnorr, will appear in the great west window.—The northern windows of the Manchester Assize Courts are being filled with stained glass. The one in the drawing-room, of four lights, is by Messrs Heaton, Butler, and Bayne, and of heraldic design; that in the breakfast-room, of five lights, represents Justice, with four Judges, and four Lord-Chancellors, among whom is Bacon. In the dining-room, three windows, by Messrs Lavers and Barraud, consist chiefly of conventional foliage design.—The tall three-light window above the entrance-door to the south transept of Beverley Minster,



begun some six years ago, had its glazing completed in March, representing the Crucifixion and a Tree of Jesse in medallions.—A stained glass window by Messrs Hardman was lately erected in the north aisle of the Lady Chapel, Worcester Cathedral, in memory of Colonel Unett. It is an early English triplet, with 12 medallions from the life of Joshua.

*Obituary.*—The death of Mr Augustus Leopold Egg, R.A., which took place at Algiers on 26th March, deprives the British school of painting of an able man at the premature age of 46. He died from an attack of asthma, supervening on disease of the lungs, from which he had suffered for several years. Mr Egg was the son of the well-known rifle-maker, and was born in Piccadilly on the 2nd May, 1816. In 1835 he entered the Royal Academy as a student; in 1838 as an exhibitor (having, however, exhibited elsewhere as early as 1836); in 1849 as an associate; and in 1860 as an academician. He had good powers of expression, dramatizing, and combining, which he exercised pretty uniformly upon subjects of historic *genre*, or of the second order in poetry and fiction. Coming forward at a time when no great earnestness of thought or potency of art distinguished his contemporaries, Mr Egg may be deemed the most solid and serious of their band. Works of his best quality are “Queen Elizabeth discovers she is no longer young” (1848); “Peter the Great sees Katharine for the first time” (1850); “the Life and Death of Buckingham” (1855); Scenes from Esmond (1857-8); a triptych of the Fate of a Faithless Wife (1858); and “The Night before Naseby” (1859). In the precise range and combination of mental and executive talent which he developed Mr Egg will not easily be transcended. His character was thoroughly honourable.

*SCULPTURE.—Public Institutions.*—The Council of the Art Union have offered a premium of £600 for a statue or group in marble. Plaster models of the same size as the proposed group, not less than 5 feet, are to be sent in in competition; a year or so, up to 1st March, 1864, being allowed for the preparation of them, and a second year for completing the work in marble. The competition is open to all nations. The premium would be withheld, failing any work of adequate merit.—An exhibition of ancient and modern wood-carving is to be held at the Society of Arts’ Rooms in June. Premiums to the amount of £30, and a silver medal, are offered; to which the Society of Wood-carvers add £15. The same society has bestowed a prize of £7 upon a bas-relief wood-carving by Mr George Bridge, sent to the Exhibition of the Society of Sculptors in England, in Conduit Street, and representing Nymphs and Loves crowning a bust of the late Prince Consort.—The Council of the Architectural Museum offer further prizes for wood-carving

by art-workmen, £20 and £5. The competition-design is to be a miserere feat, like those in the stalls of cathedrals; and is to present not more than two human figures, for one of which an animal may be substituted. The works are to be finished by the 2nd Nov. On this competition the Ecclesiological Society and Mr Beresford Hope found a still further offer of prizes, £5 5s. and £3 3s., for coloured decoration of any kind applied to casts from the prize miserere feats. These specimens are to be sent in by the 1st March next, and will be decided upon by the Council of the Ecclesiological Society.

*Exhibitions.*—The Exhibition of the Society of Sculptors above-named opened on the 26th March in conjunction with the Architectural Exhibition. This society, recently formed, has a council of 16 members, 12 of whom must be of the sculptural profession: Messrs Thrupp, Kirk, Edwards, and Stanton, already belong to the council, along with Messrs Edmeston and F. P. Cockerell as architects, and Mr Babington, non-professional. Contributions are received from any living artists or amateurs. The first exhibition does not look well for the future. It has a very inconspicuous and almost trivial appearance. The works amount to 167, but a great number of them are of small size and character. A model of Mr Woolner's statuette of "Love," a female figure, is beautiful, but very old by this time. Mr Munro, with his bust of Joan of Arc, and one named Amy, and Mr Shakspere Wood, with a "Bust of Pasquicia, a Roman Servant Girl," may be named next, and leave little further to be said in commendation of the display.—A small sculptural exhibition is also annexed to the French Exhibition in Pall-Mall. It consists of 16 bronzes of animals, by the German sculptor, Julius Hähnel. These are extraordinarily fine works, deserving of the most attentive study; and though by no means on a large scale, may be said to equal, both in perfection of detail and in excellence of style, any animal-sculpture whatsoever.

*Statues Executed, Commissions, &c.*—The designs sent in by seven selected architects for the national Albert monument and the suggested Hall of Science and Art, have been on view in Windsor Castle. The competitors were Messrs Charles Barry, Edward Barry, Donaldson, Hardwick, Pennethorne, Scott, and Digby Wyatt. Each one of these gentlemen sent designs for the monument, and for the Hall. Some sent several designs for the Hall, in different styles of architecture; and some sent suggestions for the statue, which is to be the principal part of the monument. At the last moment, the purpose of building a Hall, as well as erecting a monument, was given up; and Mr Scott's design for the monumental memorial, alone, having been preferred, he has received the commission. His design is thus described in his own words: "I have, in the

first place, elevated the monument upon a lofty and wide-spreading pyramid of steps. From the upper platform rises a podium, or continuous pedestal, surrounded by sculpture in alto-relievo, representing historical groups or series of the most eminent artists of all ages of the world; the four sides being devoted severally to Painting, Sculpture, Architecture, and Music. The figures are about seven feet high, and would be treated something after the manner of Delaroche's *Hémicycle des Beaux Arts*. This forms, as it were, the foundation of the monument, and upon it is placed the shrine or tabernacle. This is supported at each of its angles by groups of four pillars of polished granite, bearing the four main arches of the shrine. Each side is terminated by a gable, the tympanum of which will contain a large picture in mosaic; and its mouldings will be decorated with carving, or inlaid with mosaic-work, enamel, and polished gem-like stones; thus carrying out the characteristics of a *shrine*. The intersecting roofs would be covered with scales of metal richly enamelled and gilded, and their crests would be of gilt beaten metal in rich leaf-work. The whole is crowned by a lofty spire of rich tabernacle-work in partially gilt and enamelled metal, terminating in a cross, which would reach a height of 150 feet above the surrounding ground. Beneath this vast canopy, and raised upon a lofty pedestal, would be the statue of the Prince. I have chosen the fitting posture as best conveying the idea of dignity befitting a royal personage. Besides the sculpture already described as surrounding the podium, there would be, on pedestals projecting from each of its angles, groups illustrating the Industrial Arts, &c., as Engineering, Manufactures, Agriculture, and Commerce. Above these, against the pillars and beneath the feet of the gables, would be statues which might represent the greater sciences; and in the tabernacle-work of the spire, figures of Angels and of the Christian Virtues. The mosaic pictures in the tympana of the gables may either represent, in an ideal manner, the Patronage of Art and Science by Royalty, or might illustrate important incidents from the life of the Prince Consort. Finally, at the angles of the pyramid of steps from which the monument rises, are four large pedestals, bearing groups allegorically relating to the Four Quarters of the Globe, and their productions, referring indirectly to the International Exhibition." The general material proposed is Sicilian marble; the extreme width of the base, about 70 feet; the plan, four square. Armorial bearings in mosaic are to appear on the four faces of the pedestal. On the 23rd April the House of Commons voted £50,000 for the monument, in addition to the sum heretofore raised by voluntary subscription, and which amounts to about £62,300. The site will be in Hyde Park,



near the ground held by the Commissioners for the Exhibition of 1851.

In Glasgow a project was afoot, at the instance of Messrs A. and G. Thompson, for erecting, as an Albert memorial, a building on the model of the Temple of Theseus, with a statue of the Prince: but, on the 3rd March, the committee determined upon a statue only. Another statue of the Prince is projected for Abingdon. The Manchester monument is to be erected in Bancroft Street.—Mr Woolner is commissioned to supply the sculptures for the Assize Courts in Manchester, which Mr Waterhouse is building. These will comprise, over the external porch, eight life-sized statues of British lawgivers and lawyers, Alfred, Henry II., Edward I., Ranulph de Glanville, Gascoigne, More, Bacon, and Hale. Above the gable of the porch, Moses proclaiming the Law, 10 feet high (a very energetic figure in the small model). Behind Alfred and Edward, oval reliefs of their deeds. Over a screen gateway to a court-yard which separates the main building from the Judges' apartments, an alto-relief of the Judgment of Solomon 5 feet in diameter. At the angle of the apartments, a statue of Mercy; over a second minor porch, Justice. The interior decorations will include at least two statues, and large medallion portraits of Brougham, Scarlett, and other celebrities of the northern circuit. The Messrs O'Shea will add a large quantity of foliage-carving, boldly treated on the outside of the building, and more elaborately on the inside. Mr Woolner has also in hand, in one stage of progress or another, a statue of the Prince Consort, in civilian costume, for Oxford; a seated Lord Macaulay, in academic gown, for Trinity College, Cambridge; and William III. for the Houses of Parliament. He has recently been commissioned for a bronze statue, 8 to 9 feet in height, of Godley, the founder of the Canterbury settlement, New Zealand, to be placed there in the cathedral-square of Christchurch.—Mr Brodie has executed a statue of the late Scottish judge, Lord Cockburn, which has been placed by subscription in the Parliament House of Edinburgh. The costume is that of the Solicitor-general for Scotland. The likeness is reputed excellent, and the work altogether the best of its sculptor. He has been commissioned for the statue of the Prince Consort for Perth.—Mr Durham is engaged upon the sculptural memorial of the late Dr Dealtry, Bishop of Madras, who is represented ordaining some native clergymen. Some bas-reliefs will be added.—The statue of Sir David Baxter, by Mr Steell, for the Baxter Park, Dundee, represents him holding a plan of the park. The marble statue of the late Marquis of Dalhousie, for the Dalhousie Institute in Calcutta, has been completed by the same sculptor. The figure is above life-size, in civilian costume

with a military cloak.—The granite column for the Wellington Monument at Strathfieldsaye will be surmounted by a statue of the Duke, by Baron Marochetti; the whole to be completed next year.—It is proposed to erect in Canterbury Cathedral a monument to the late Archbishop Sumner, a recumbent figure, at a cost of not less than £1000.—Mr Lough is engaged upon the statue of Sir Humphrey Davy, for the Penzance monument.—A marble bust of Prof. Faraday, by Mr Noble, has been bequeathed to the Royal Institution, by the executors of the late Mr James Walker. This sculptor has been commissioned for the bronze equestrian statue of the late Earl of Eglintoun, for Ayr. His marble Memorial Statue of Lord Lyons, the subscription for which amounted to about £1115, has been placed in the south aisle of St Paul's, and is reputed to be a good likeness.—Mr E. W. Thornhill's statue of Bishop Hooper, erected in Gloucester on the spot where the Bishop was burned, was unveiled early in February. He is represented preaching, and the figure is surmounted by a canopy and a Gothic spire. The total cost was about £500.—The statue of Wedgwood, by Mr E. Davis, was inaugurated at Stoke-on-Trent on 24th February. The great potter, 8 feet 6 inches high, upon a pedestal of 7 feet, is represented holding a vase, whose beauties he may be supposed to be dilating upon.—Mr Calder Marshall is engaged upon a statue of the 7th Earl of Derby, beheaded as a partizan of Charles I., and which is to be placed on the site of his execution at Bolton le Moors. He is also doing a colossal marble statue of Sir George Grey for the Cape Colony.—Mr Munro has finished the figure of a Naiad, which will be added, in bronze, to his Ingram Monument at Boston, Lincolnshire.—The bronze statue, by the late Mr John E. Jones, of the late Sir R. A. Ferguson, M.P. for Londonderry, was erected there in front of the Corporation-hall towards the middle of February, upon a pedestal 10 feet high. It is considered a strong likeness.—Mr Earle finished, towards the end of February, a seated marble statue of the Queen, for the People's Park, Hull. He has also been doing a marble statue of Prince Albert for the front of the Licensed Victuallers' Asylum, and which will probably be placed by the time this account is published. The Prince is represented in private dress, holding a scroll: the height of the figure is 8 feet, of the pedestal 6.—Mr Weekes is commissioned for a colossal seated statue of John Hunter, to be placed in the Hunterian Museum; Mrs Thornycroft, for the Parliamentary statues of James I. and Charles I.; Mr Marshall Wood, for a colossal statue of the Queen, for Montreal. Her Majesty will be represented standing in the royal robes, with crown and sceptre: figures of Justice, Clemency, Commerce, and Art being placed at the four angles of the pedestal.—Mr Foley has in hand a statue of Sir Charles

Barry for the Houses of Parliament: the architect is shown as holding and considering a sketch of the Victoria Tower. The same eminent sculptor is also executing a statue of Manochjee Nefferwanjee, a Parsee, subscribed for by his fellow-citizens of Bombay. The subscription for a duplicate of Mr Foley's equestrian Lord Hardinge has fallen short of its object, and the project is now finally dropped.—Mr E. B. Stephens has finished for the Egyptian Hall of the Mansion House a statue of King Alfred, in ordinary Saxon costume.—Mr Kirk, of Dublin, is engaged upon four colossal statues, Divinity, Law, Medicine, and Science, for the Campanile of Trinity College, Dublin; a Justice for the Court-house at Belfast; colossal statues of the late Marquis of Downshire for the column at Hillsborough, and of Capt. Crozier, the Arctic Commander; and a bronze bas-relief of the Siege of Seringapatam for the Wellington Monument in the Phoenix Park.—Mr R. L. Boulton has completed the last four life-sized statues for the Magdalen Tower, St Mary's, Taunton; Sts Michael, George, James the Great, and Andrew. Over the south porch are Christ and the Two Thieves, with the Virgin and St John, of half-life size; and, within the porch, the Baptist. The total number of statues on the outside is 17. Those of the interior will be completed by the Twelve Apostles, in niches in the nave, and a life-sized figure near the font. There will also be statuettes in the reredos.—The pulpit for Mr Bodley's Church of St Mary, at Scarborough, has been executed by Messrs Morris, Marshall, Faulkner, and Co. It is of wood, with coloured decoration, and figures of the Annunciation, and the Evangelists and Latin Fathers.—Mr L. C. Wyon has executed a bronze portrait medal in commemoration of the marriage of the Prince and Princess of Wales.

*Sculpture Sale.*—Messrs Christie, 27 March: Macdowell's "Cupid drawing an Arrow" (from the International Exhibition), £210 (Durlacher); Gibson's "Hunter and Wounded Fawn," £420 (Phillips).

MISCELLANEOUS. *Public Institutions, &c.*—From the beginning of the present year, the rate of superannuation-allowance to members of the Royal Academy has been raised to £200 a year. The Hanging Committee for this season consisted of Messrs Cooper, Charles Landseer, and Frith: some reduction of the number of portraits which each academician can hang is spoken of as mooted or settled. A commission was gazetted on the 13th Jan. to inquire into the present position of the Academy in relation to the Fine Arts, and into the circumstances and conditions under which it occupies a portion of the National Gallery, and to suggest such measures as may be required to render the Academy more useful in promoting art, and in improving and developing public taste. The Commissioners are Lords Stanhope (chairman),



Hardinge, and Elcho, Sir E. Head, and Messrs Stirling, H. D. Seymour, and Henry Reeve; they have held several fittings, and taken a good deal of evidence, already. On the 3rd March, Messrs Weekes, the sculptor, and Boxall, the portrait-painter, were elected academicians; and M. Le Jeune, the oil-painter, now chiefly of semi-idealized domestic groups, was chosen an associate. To admit that this is a reasonably good choice would imply a serious reflection upon our art of the present day. In the Royal Scottish Academy, Mr Robert Herdman has been elected a member. In Liverpool, the Academy and the Society, which have held rival exhibitions for the last few years, are now amalgamated, under the name of "Institution," and the future exhibitions will be held in the present Academy rooms. The directing body will consist partly of artists, and partly of non-professional men. The Liverpool Academy, as directed by its own professional members, was a body worthy of all confidence and respect, notwithstanding the false position towards the Liverpool public in which fidelity to its own maturer views of art involved it. The Glasgow Institute of Fine Arts has closed its exhibition for this season, after it had been open 66 days. The visitors amounted to 45,327, being an increase of 6228; the number of works sold to 153, an increase of 42.—The estimates for the current year include £6000 for the lions in Trafalgar Square; £1300 additional for the mural painting upon which Mr Herbert is engaged in Parliament; and other sums for the pictures and statuary there. The business of the Fine Arts Commission, in connexion with this building, is now closed, and they made a final report on March the 11th. They contemplate the eventual re-painting of some of the decayed frescoes, and recommend the services of Sir Charles Eastlake, as secretary, to consideration. A committee, which was appointed last year to inquire into the decay of the frescoes, leaves the question still undetermined; it is inferred, however, that the lime-ground, when painted on, must have been too dry.—A meeting for obtaining an improved law of Art-copyright was held at the French Gallery, Pall-Mall, on the 28th Jan., and passed resolutions in favour of efficiency and promptitude of legal proceedings in copyright cases, of uniform international copyright laws, and of extending to engravers and their publishers the same privileges which photographers already enjoy. The committee consists of Messrs Cousins, Colnaghi, Doo, Frith, Gambart, F. Goodall, Graves, Holman Hunt, T. Landseer, C. G. Lewis, MacLise, Millais, Robinson, Ryalls, Simmons, and Stanfield.—Towards the end of March, the council of the Society of Arts offered prizes ranging between £3 and £10 for the following examples of art-workmanship:—Models in terra-cotta, plaster, or wax, after Raphael's Three Graces, or arabesques by Lucas van Leyden;

metal repoussé work after the Graces, or a Flemish Salver, in the South Kensington Museum; hammered work in iron, brass, or copper, after a German arabesque in the same Museum; ivory-carving after a terracotta ascribed to Luca della Robbia; metal chasing from Gibson's *Plyche*, or a bronze plaque in the Museum; enamel painting on metal, copper, or gold, after the Graces or a German arabesque; porcelain painting after Raphael's *Boy bearing Doves*, or arabesques by Van Leyden; inlays in wood, ivory, or metal, after a majolica plate; engraving on glass after arabesques by Van Leyden; and embroidery after a German example in Dresden. These prizes are offered with the special object of improving art-workmanship, apart from design, and will be conferred upon the workmen themselves, not their employers. In case of extraordinary merit, additional rewards and the Society's medal would be given. The works are to be sent in by the 31st August. A committee of Fine Arts appointed by the Society fixed, at a meeting held on the 3rd March, upon fresco, mosaic-work, glass-painting, and pigments, as subjects to which their attention shall be particularly given. On the 7th Feb., the Society resolved to have a bust of the late Prince Consort placed in their great room, and to establish an "Albert Medal," which shall be awarded by the council, not oftener than once a year, "for distinguished merit in promoting art, manufactures, or commerce." At the Society's meeting on the 4th of March, a paper was read by Mr G. R. Burrell, "On the influence of certain Social Institutions on the Progress of the Fine Arts;" and at the meeting on April the 15th, Mr George Wallis explained and illustrated his new art of "Auto-typography."—The female students of the school of art at South Kensington have obtained this year the maximum number of medals and honourable mentions assignable to them.—The Corporation of Manchester intend to establish a picture gallery of Manchester worthies, and a museum of curiosities, in the building in the Queen's park. The entrance to the museum will be free.—At a *conversazione* held by the Fine Arts Club at No. 22, Grafton street, Mayfair, on the 20th March, the following (among many other) objects of art were exhibited. *By the Honourable W. Ashley*: a frame of miniatures painted by Isaac Oliver, of Queen Elizabeth, Sir Nicholas and Lady Throgmorton, the Earl of Cork, Lady Arabella Stuart, the Earl of Harrington, and others; a frame of enamel portraits by Zincke, &c., of Charles I. and Henrietta Maria, the great Duke of Marlborough and his Dukes, Monk Duke of Albemarle, and Charles Edward and his wife; miniatures of Sir Christopher Wren, Robert Cecil, Mary Queen of Scots (by Hilliard), the Prince de Condé, the Countess of Carlisle (by Cooper), the first Earl of Shaftesbury, Lady Mary Wortley Montague, Charles I., and

Zieman the artist (by the father of the latter), George III. by Cofway), and Marie Antoinette (from Queen Charlotte's collection); portraits in oil of Ruysdael and his wife. *By Mr T. J. Arnold*: a series of Jacobite coins and medals. *By Mrs Fane de Salis*: A statuette in ivory of a fawn playing with cymbals, by the Baron H. de Triqueti; and two leaves from an illuminated book giving the History of the kings of Delhi, found in the palace of Delhi, the rest of the book having been cut up by the foldiers. *By Mr C. V. Bayly*: A miniature by Bernard Lens of William Duke of Gloucester, the son of Queen Anne. *By Mr Woodward*: Two leaves of a large choral book, illuminated and signed by Giulio Clovio. *By Mr A. Z. Palmer*: A silver watch with pierced and elaborately engraved cases, traditionally stated to have belonged to Oliver Cromwell: maker, "Estancelin, à Honfleur."—The Archæological Institute intends to hold this year an exhibition of works in ivory, proper to the whole of the classic and mediæval periods of the art.—In the Dublin Exhibition Palace and Winter Garden, fronting Earlsfort Terrace, to be built by Mr A. G. Jones, of Dublin, there will be, on the north side, a picture-gallery 110 feet long by 22, and 25 high.—A club for artists, authors, and savants, is in course of formation; to be established close to Piccadilly or Pall-Mall. It will number 300 members, at an entrance-fee and annual subscription of £5 each. Extra luxury is to be avoided.

*Decorative Designs, &c.*—The three spaces upon the ceiling of the semi-dome, at the east end of St Paul's, are to be decorated with a mosaic of the Transfiguration. Messrs Watts, Stevens, and Leighton, and Baron de Triqueti, were invited to compete. The only one of these four artists who made no response was Mr Stevens; Mr Watts sent a design, though he declined to be nominally a competitor. The commission has been given to the Baron de Triqueti, whose design will be executed in his new style of mosaics in marble. The figures will be 80 feet above the ground. The funds for preliminary specimens are in hand, but not for the execution of the work itself.—In the South Kensington Museum is to be seen the mosaic work done by Messrs Minton and Co. from the head of the upper fisherman in the design of "Fishing" produced for the purpose by Mr Hook. The tesserae are large.—A design by Mr Street has been approved for a monument in Salisbury Cathedral to the late Major Jacob. It will be a tomb, with a slab and Gothic crosses, enclosed within an arcade, and with mosaics between the arches.—The Graphic Society has bought for £800 the remainder of Flaxman's drawings, 381 in number, and has placed them in the Hall of University College: Mr Foley made the selection. They include subjects of all classes, domestic, sacred, epic, monumental, academy studies; with



illustrations to Homer, Dante, Milton, Bunyan, and other writers. They are as a rule simple in conception, and sketchy in style; the size small.—Mr Beresford Hope has offered a prize of £25 for the best design for external ceramic ornamentation to a Public Library and Institute, which it is proposed to erect in Staffordshire in memory of Wedgwood. The decision would be made by the donor, along with Mr Digby Wyatt and another. Three other prizes are also offered.

*Sales.*—By Messrs Christie, 19 Jan.: The surplus collection from the Indian Court in the International Exhibition. By the same, 2 March and six days following: The Oriental collection of Mr William Ruffell—porcelain, bronzes, enamels, &c., along with some old Salopian; Majolica, and other wares. The number of lots was 1319, selected with great taste, and comprising many triumphs of Chinese and Japanese art. By the same, 16 March, and four following days: The Oriental Collection of the late Lord Canning, which produced nearly £12,000. It contained armour and arms; vases, cups, and boxes; rich enamel on metal and Goojerat work; Cashmere and other shawls and fabrics; carved furniture; Jubblepore and Peshawur carpets and rugs; inlaid marble-work from Agra; a screen of white marble, most elaborately carved; Japanese and Chinese vases, cabinets, and curiosities. The collection, though a rich one, contained, perhaps, scarcely so many works of beautiful art, properly speaking, as that of Mr Ruffell. By the same, 26 and 27 March, the collection of works of art and virtù, left by the late Countess Dowager of Ashburnham: A salt-cellar in metal gilt, with figures of three boys, serpents, dolphins, and Tritons, attributed to Cellini, £79 16s. (Durlacher); the Cats of old turquoise celadon porcelain, with candelabra, given by Louis XV. to the Maréchale de Mirepoix for presenting Madame du Barry at Court, £367 10s. (Phillips). There were also in this sale a rosary which had belonged to Savonarola; a magnificent set of old Japan jars and beakers, of extraordinary size, with old Oriental, Sèvres, Dresden, and Vienna porcelain, &c. This sale realized £5525.—By Messrs Sotheby and Wilkinson, 7 to 10 April, the library of the Landgravine of Hesse-Homburg, daughter of George III. Some drawings ascribed to Holbein, but really of a later date, were in this sale. They sold for £30. Total of the sale, £915 12s. 6d.

*Obituary.*—Mr James Tibbitts Willmore, Associate Engraver of the Royal Academy, and a pupil of Charles Heath, died towards the middle of March. He was born at Handsworth, Staffordshire, in Sept. 1800. Among the principal works by which he will be remembered are the many engravings which he produced after Turner, such as the Mercury and Argus, the Golden Bough, and the Téméraire.

## FOREIGN.

PAINTING.—*France*.—Horace Vernet died on the 17th Jan. at Versailles. He was born in the Louvre on the 30th June, 1789, being the son of Antoine C. H. Vernet, a battle-painter; his grandfather was the marine painter, Joseph Vernet. He studied under his father and Vincent. At the age of twenty-three he obtained the first medal for historical painting; was elected a member of the Institute in 1826; held for ten years the post of Director of the French Academy in Rome; and died a Grand Officer of the Legion of Honour. His battle-pieces and Scriptural subjects (in which he led the way in identifying the personages and scenes of the Bible, by costume, feature, and accessory, with the Eastern nationality of the present day) have rendered him famous throughout the civilized world. Of a painter so distinguished, so universally known, and so directly intelligible by all, we need say no more in this brief obituary notice. It is intended to hold in the Palais de l'Industrie, Paris, a general exhibition of Vernet's works, along with some by his father and grandfather; and to place their portraits in the Versailles Museum.—A great sale of works of art and virtue, belonging to Prince Anatole de Demidoff, the paintings chiefly French and Dutch, was held in Paris from the 13th to the 16th January. It elicited the greatest interest, with proportionate prices. The following may be specified: *Ingres*, Stratonice, one of his *chefs-d'œuvre*, painted in 1840, £3680 (the Duc d'Aumâle); *Decamps*, Samson beating the Philistines, 1839, £1800 (E. Fould); *Greuze*, La Dame de Charité, £1960; *Hippolyte Flandrin*, Head of a young Woman; *Horace Vernet*, Socialism and Cholera, a Bashi Bazouk; *Pater*, Les Loifirs Champêtres, £712 (Marquis of Hertford); *Ary Scheffer*, Martha and Margaret, Lenore; *Léopold-Robert*, an old Shepherd; *David Teniers*, The Woman taken in Adultery; *Rembrandt*, a Boy. The water-colours realized prices unprecedented in Paris. *Delaroche*, Charles I. insulted by the Parliamentary soldiers, £156; the Execution of Lady Jane Grey, first sketch (dated 1832) for the picture, £216; the Adieux of Charles I., 1827, £160; Murder of the Duke of Guise, 1832, £248; *Ary Scheffer*, Le Larmoyeur, £164; *Stanfield*, A Fishing-boat, £228; *Delacroix*, a Scene in Morocco, 1830; *Decamps*, three subjects; *Brascassat*, Dogs attacking a Wolf, £404; *Géricault*, three subjects. In the other portion of the collection was a suit of armour chased by Cellini, and supposed to have belonged to Francis I. The catalogue showed 34 pictures, which produced £13,021; 43 drawings about £5000; and 41 other

lots, about £21,900,—total, nearly £40,000.—Another sale of importance was held in Paris on the 2nd Feb. and following days, the collection being that of the late Colonel de la Cambe, of Tours, a particular friend and patron of Charlet, whose life and letters he published in 1856. Besides the entire series of *Charlet's* lithographs, this collection contained, *Delacroix*, unpublished etchings and studies; the series from Hamlet; proofs from the *Faust*, with marginal sketches; water-colours, *Faust* and *Wagner*; *Faust* killing *Valentine*; *Margaret in Church*; *Mounted Greeks*; a *Lion crouched in his den*, &c.; *Horace Vernet*, Sketches; *Decamps*, Hunting-scenes, Oriental sketches, &c.—The sale of the collection of M. Meffre, the picture-dealer, who has retired from business, took place on the 9th and 10th March. It comprised, *David*, *Belisarius*, the original picture (of which a reduction is in the Louvre), touched upon by *Favre* and *Girodet*, and retouched and signed by *David*; *Nicholas Poussin*, *The River*, an allegorical figure; *Cuyp*, *A Night-scene*; *Wouwermans*, *Discharging a Cargo*, £1628.—In the sale of M. Davin's collection, on 14th March, was a *chef-d'œuvre* of *Delacroix*, the *Combat between the Giaour and the Pacha*, 1835; *Meissonnier*, water-colour sketch for the *Battle of Solferino*, £360; *Delaroche*, drawings, *The Descent from the Cross* (sketch for the decoration of the *Madeleine*), and the *Virgin and Child*, executed on the 10th October, 1856, only a few days before his death.—At another Parisian sale about the beginning of March, the prices were again high; as *Decamps*, *Monkey Cooking*, £1040; *Leys*, *A Festival and its companion-picture*, £548 and £760; *Gallait*, *The Fall of the Leaf*, £642; and so on for works by *Horace Vernet*, *Rosa Bonheur*, *Ary Scheffer*, and *Léopold-Robert*.—The church of *St Mary Magdalen*, *Alby*, has been covered internally with mural paintings, and is reported to be now one of the best decorated churches in the South of France.—The new *Château de Ferrières* of *Baron Rothschild* has internal decorations designed by M. *Eugène Lami*, and, in the family dining-room, frescoes by *Roufféau*.

*Italy*.—The Commission of the Pontifical Chalcographic Department has recognized as a genuine Raphael the "Apollo and *Marfyas*" belonging to Mr *Morris Moore*, and propose to have it engraved under the care of Signor *Paolo Mercurj*.—A fourth fresco has lately been discovered in the ancient church of *San Clemente*, in *Rome*, on the second pier of the central nave. There are three compartments to the painting, representing, 1st, the lower half of a figure of *St Ægidius*, Abbot; 2nd, *St Blaise* saving a child from choking, described as full of expression; 3rd, a wolf carrying off a pig, which is another incident in the legend of *St Blaise*. This and other frescoes in the church are of doubtful dates; some judges, among whom is *Overbeck*, ascribing them to



the 5th or 6th century, others to the 10th or 11th. The proportions and composition are good. Cuttings have been commenced towards opening up the nave of the church. In the church of San Lorenzo fuori le Mura, during a restoration begun about three months ago, at the east end below the choir were found two fresco groups, representing the Virgin and Child, with Sts Lawrence, Sixtus, Cosmas, Damian, Agatha, Agnes, and others. These paintings are assigned to the 10th or 11th century.

*Germany.*—It has been rumoured that the King of Prussia has bought for £40,000 a picture of the Death of St Joseph, lately discovered, and ascribed by its owner to Raphael. The purchase must for the present be put down as dubious, the price as scarcely possible.—Heinrich von Hefs, the distinguished German painter, died at Munich on March 29th, aged 65 years. The frescoes in the Basilica of St Boniface and the Court-chapel, and the painted windows of the church in the Ou, all in that city, are his works. He was born at Düsseldorf, of an artistic family; and had, since the accession of King Ludwig, been Professor in the Munich Academy, and Director of the painted-glass manufactory. He left unfinished a picture of the Last Supper, with the Apostles receiving the bread and wine on their knees.—The Munich Academy is to have, in July, August, and September next, an exhibition of paintings, in which only such painters, in Germany and other countries, as may be invited to contribute will be allowed to exhibit. Any surplus will be appropriated to the purchase of leading contributions.—M. Weber's great collection of Hollar's engravings has been purchased for the Museum at Prague.

*Belgium and Holland.*—M. Leys has been working upon the first of the frescoes with which he is to decorate the Hotel de Ville, Antwerp; the subject being the so-called "Joyous Entry" of Charles V. into the city, when he swore to maintain its liberties. M. Gallait has in hand two more pictures, continuing his series from the career of Counts Egmont and Horn; they are of a somewhat smaller size than the two which excited so much admiration at the International Exhibition. The subjects are, The Oath of Vargas to Alva that he would destroy all heretics, even were his own mother among them; and the Reading of the Sentence to Egmont.—The first of a series of exhibitions of Art, native and foreign, is in course of preparation at the Hague.

*Spain.*—Towards the middle of January a variation by Velasquez of his famous picture, the "Hilanderes," or Spinners, in the Museum of Madrid, was discovered in that city.

*Russia.*—Herr A. von Kotzebue is painting a series of Russian historical pictures for the Emperor of Russia. The first subject, probably

finished before now, is the battle of Narva, fought between Peter the Great and Charles XII. of Sweden.

*Australia.*—Upwards of £3000 has been set apart for the windows, mostly of the memorial class, for the Cathedral of St Andrew, Sydney. The east window, in memory of Bishop Broughton, will represent incidents from the Last Supper to the Entombment; the window next to this, the Apostles and Disciples; two in the north and south choir-aisles respectively, incidents of the Saviour's birth and childhood, and some from His ministry and after the resurrection. In the nave, the windows of one side will portray the Parables; of the other, the Miracles. The Life of St Andrew is reserved for those of the north transept. The clerestory windows remain over for private benefactions.

*SCULPTURE.—France.*—The marble Eurydice by Nanteuil has been removed from the Palais Royal, Paris, into one of the public museums. —Towards the middle of March, the old marble altar-piece of the Chapel of the Communion, in the Church of St Jean at Troyes (Aube), was discovered in the vaults there. This work, as well as the high altar of the church, is by the eminent sculptor, Girardon. —The French Government is reported to have commissioned two equestrian statues of Napoleon I.,—one for the Place Napoléon in the Louvre, the other for Grenoble; a statue of Gaston Phébus for Pau; one of Olivier de Serres for the Conservatoire des Arts et Métiers; and a Comedy and Tragedy for the Théâtre Français. —The new terminus of the Northern Railway in Paris is to be decorated with 23 statues by Caveiller, Jouffroy, and others, representing Paris, London, Vienna, Cologne, St Petersburg, Amiens, Rouen, and other cities. On the key of the principal arch will be a head of Mercury, flanked by medallions of Jupiter and Neptune. Medallions of Papin and Watt will appear on the side entrances. —On the 5th March M. Bionet-Aubertot purchased for £796 the celebrated statue by Clefingier, a Woman bitten by a Serpent, which caused a great sensation when exhibited in 1847. —Towards the beginning of the year a great Roman manufactory of terra-cotta images was discovered in France, including an immense quantity of its produce, such as earthenware gods and goddesses, *lares* and *penates*, historical and other figures, and toys and playthings.

*Italy.*—The convent of St Theresa having been added to the Neapolitan Museum, its cortile, reaching from the museum to the church, will be covered in with glass, and used as a gallery for statues. —Statues of Sts Alexander and Agnes, with travertine columns, will be placed on the outer side of the Porta Pia, on the via Nomentana, Rome, which is being rebuilt. In digging for the foundations of a house to be built on the site of the late church of Santa Maria, near the Forum

of Trajan, the workmen turned up a torso of a Barbarian, of more than life-size, resembling the figures on the arch of Constantine. From all the reliefs on that arch referring to Trajan casts have been taken for the Emperor Napoleon. In the operations going on upon the Palatine hill, in work undertaken for the purpose of isolating the Cæſarean Palace on the north-west side, a draped torso of a Venus Genitrix (as supposed) was discovered, well executed. In the direction of the Grand Circus, along with a great number of fragments of colossal sculpture, was a statue of a young Bacchus, of remarkable Greek workmanship, and which doubtless used to belong to a group, as there is an extra hand touching the body. In Pompeii, within a house (the largest as yet found) uncovered near the Temple of Isis, were bronzes of a wild boar pulled down by dogs, and of a serpent and other animals: the wall bears some elegant fresco paintings. A museum has been established by Cavalier Fiorelli, for the reception of Pompeian relics. One of these, discovered late in March near the Porta Orientale, is a large lucerna of gold, with two lights, probably once proper to some temple, and said to be quite unique. The gold being of the finest quality, and the lucerna weighing upwards of three pounds, its value exceeds 10,000 *lire*.—The Cavour monument in Turin, which will cost £20,000, is to comprise a colossal statue of the minister. Its character in other respects, whether architectural or not, has not been notified as settled. The ten best designs are to be rewarded by prizes of £40 each, to which £160 will be added for the one selected.—In Naples an association has been formed for the purpose of erecting a statue of Dante.

*Germany*.—The equestrian statue of Prince Albert, which is to be placed in Coburg, will stand in the market-place; the necessary funds have been raised.—A plaster model of an equestrian statue of King Frederick William IV. of Prussia, which is to be set up in bronze on the Rhine bridge in Cologne, has been shown by Professor Blaſer, of Berlin. This, it is said, will be the largest equestrian statue in existence. Professor Drake is doing, as its pendent, a statue of the reigning king.—The Emperor of Austria purposes erecting a statue of Maria Theresa in the Outer Burgthor, Vienna. The Empress will be shown sitting in a carriage drawn by four horses.

*Belgium*.—In the "restoration" to which the Hôtel de Ville of Bruges has been condemned, the character of all the sculpture has, it is said, been changed.

*Asia*.—Towards the end of Feb., a large and splendid sarcophagus of white marble was discovered in Tarsus, with numerous bas-reliefs of deities in wonderful preservation. Its date is unascertained, but has been guessed at about 3000 years ago.—Excavations among the ruins of



Babylon have been in progress, under the direction of the French Consul at Baghdad. In the Nimroud mound were found four colossal bas-reliefs, sculptured with allegorical figures in high preservation; also some smaller sculptures of Assyrian life and warfare. These works were shipped to France.

*Australia.*—The monument at Melbourne to the explorers Burke and Wills is to cost £4000; Mr Summers has obtained the order for it, in a competition. His design represents Wills seated, and about to note down some observation made by Burke, who is slightly in advance. The work is to be executed in bronze.

*America.*—The doors for the east front of the central building in the capitol at Washington arrived in the early part of the year: they are of bronze exclusively. The principal subjects are from the life of Columbus; along with sixteen statuettes of his contemporaries, portraits of his historians, and his own bust over the door. In each valve are four panels, and over the transept is one semi-circular panel.—Alexander Galt, a Virginian sculptor, died of small-pox in or about March. His full-length statue of Jefferson in the Virginian University has been much admired.

MISCELLANEOUS.—*France.*—Early in Jan. took place an important sale of engravings, catalogued as belonging to M. L. of Marseilles. The prices were very high. *Morghe*, from Da Vinci, The Last Supper, proof before letters, £58 10s.; Auguste Boucher Desnoyers, the Belle Jardinière, proof before letters, very rare, £33 5s.; from Vandyck, Christ Crowned with Thorns, known as "Le Christ au Roseau," first state, £20 5s.; *Schelte A. Bolswert*, after Rubens, Herodias receiving the head of the Baptist, proof before letters, very rare, £11.—The museum of the Louvre has lately acquired various antique objects in gold from Egypt, both beautifully worked and extremely rare. The chief examples are two seals of Ptolemy Epiphanes; with the portrait of the King incised most skilfully, probably by the Greek artist who executed his coins: also two amulets representing a walking sphinx whose tail ends in a serpent, and two lions back to back. The greater part of the Sauvageot collection is to be placed in the Salle Lebrun, of the Louvre. From the Campana museum, all duplicate objects are to be transferred to provincial collections; all the works of the Gallo-Roman period, to the new museum in the Château of St Germain. Select bronzes will be incorporated with the bronzes of the Louvre; the best gold ornaments placed in the jewel-room next the Apollo Gallery; and the pictures in two large rooms on the side of the colonnade, formerly occupied by the Spanish Museum.—A new museum of porcelain is established at Sèvres, fronting the park of St Cloud. It is divided into three

fections—the foreign the French, and the Sèvres wares.—The *Chronique des Arts* states that the much-debated origin of the Henri Deux ware has been discovered by M. Benjamin Fellon, an amateur at Poitiers. According to this gentleman, the ware was made at Oiron, Deux Sèvres; François Charpentier, a potter, and one Jean Bernard, being concerned in the manufacture.—Steps have been taken in Paris for restricting to three the number of works in each method of art (as oil-colour, water-colour, sculpture, &c.) which each artist may send to the biennial exhibitions. A number of artists, some of them of the first rank, have memorialized against this change. A counter-memorial has also been presented, approving the change, and suggesting that even one work in each method would suffice, and that the exhibitions should be annual. Hamon, Brion, Rosa Bonheur, and others, join in this memorial.

*Italy.*—The value of artistic exports from Rome in 1862 was—old paintings, 9596 scudi; modern paintings, 19,537 (about £25,000); ancient sculpture, 532; modern, 188,325. At the International Exhibition, Roman contributions sold to the value of 44,624 scudi.—The Pope has given 3000 scudi of his private money, chiefly as a contribution towards a great mosaic from a design by Agricola, which is to adorn the upper part of the façade of St Paul's, in Rome.

*Germany.*—A Universal Exhibition of Fine Arts, Industry, and Agricultural Products, is to be held in Vienna in 1865, or at furthest in 1866.—On the 7th March the Emperor of Austria decreed the establishment of a Museum of Art and Industry in Vienna, for which the one at South Kensington is to serve as a model: the Professor of the History of Art in the University, and the Keeper of the Treasury and Antique Cabinets, will be among the Directors. The Museum will be housed in the Palace, pending the construction of a suitable building. Objects will be lent by the managers of the various Imperial institutions, and by private owners, who come forward readily: there will also be a photographic studio, and a collection of plaster casts. Exchanges will be made from time to time.—A treaty for Literary and Artistic Copyright between Prussia and Belgium was signed on the 29th March.

*Belgium.*—A general exhibition of works by living artists is to be held in Brussels in August and September.

*Turkey and Algeria.*—The National Exhibition in Constantinople opened on the 28th Feb., including native industrial art, such as arms and embroidery. The number of visitors, as recorded on 20th March, had been 13,000.—Excavations in Algeria have brought to light, at Lambessa, many hundred objects of art, and, at Constantina, extensive Roman remains, including mosaics.

W. M. ROSSETTI.

## WORKS ON THE FINE ARTS

*Recently published in this country.*

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*The Fine Arts and Civilization of Ancient Ireland, illustrated with chromo and other Lithographs, and several Wood-cuts. By HENRY O'NEILL, Author of the work on "The most interesting of the Sculptured Crosses of Ancient Ireland."* London: Smith, Elder, and Co. Dublin: Herbert.

It is the object of Mr O'Neill in this work to show that Irish art can claim a much higher antiquity than is generally supposed; the majority of persons imagining that it dates after the Anglo-Saxon period, if indeed it was not first introduced by the Normans under Henry II. Irish art, however, is at least thirteen hundred years old. It is essentially Christian, and in all probability had a Byzantine origin. Mr O'Neill points out its principal distinguishing features, in manuscripts, jewelry, and sculptured remains. The beautiful and elaborate ornamentation of the Irish MSS. has frequently been dwelt upon by antiquaries, and there is one book especially, the "Book of Kells," executed in the 6th century, of which it has been pronounced by a competent authority, Mr Westwood, that it is "unquestionably the most elaborately-executed manuscript of early art now in existence." Mr O'Neill has given specimens of some of the letters used in these illuminated MSS., and has also figured the "Tara Brooch," and several crosses, crossiers, &c., concluding with a notice of the "Round Towers" of Ireland.



*An Inquiry concerning the Invention of Printing: in which the Systems of Meerman, Heineken, Santander, and Koning are reviewed; including the Notices of the early use of Wood-engraving in Europe, the Block-books, &c. By the late WILLIAM YOUNG OTTLEY, ESQ., F.S.A., with an Introduction by J. PH. BERJEAU. Illustrated with 37 Plates and numerous Wood-engravings. London: Lilly.*

This book, of which nearly the whole was printed about a quarter of a century ago, but never published, is now completed by the fortunate discovery of the plates and the last five leaves of the letter-prefs, which had long been lost. Mr Ottley's "Inquiry concerning the Invention of Printing" was intended to be a companion volume to his "Inquiry into the Origin and early History of Engraving," and is principally valuable and curious, as maintaining the claims of the Dutch printers over the Germans to the honour of having invented printing. When Mr Ottley wrote, the public opinion in this country was all in favour of the Mentz school and Gutenberg; "but since Mr Ottley's death the cause of Haarlem has gained staunch friends even in England, while France seems almost entirely converted to it, as may be seen from the writings of MM. Léon de Laborde, Paul Lacroix, Auguste Bernard, and Charles Paele. Therefore the publication of the present work is a very fair opportunity for English Bibliographers to revise the judgment pronounced against Coster by writers who had but a very imperfect knowledge of the researches and discoveries made by our author."

*The Life and Typography of William Caxton, England's first Printer, with evidence of his typographical Connexion with Colard Mansion, the Printer at Bruges. Compiled from original Sources. By WILLIAM BLADES. Vol. II. London: Lilly.*

This second volume of Mr Blades's work on Caxton is far bulkier than the first, and is enriched with as many as 57 lithographic plates, containing fac-similes of Caxton's types in six different sorts, of the wood-engravings appearing in his works, of the water-marks on the paper, and other matters connected with the art of printing as practised by Caxton both abroad and in this country. These lithographic plates have been executed with very great skill by Mr G. J. F. Tupper. The letter-prefs in this volume is of a bibliographical and literary character; all the biographical portion of the work having appeared in the first volume. The work finished is by far the most complete memorial of Caxton that has been ever attempted, and reflects the highest credit upon the author for his zeal, patient research, and ingenuity.

*On the general Theory of Proportion in Architectural Design, and its Exemplification in detail in the Parthenon. With illustrative Engravings.* By W. WATKISS LLOYD. Read at the Royal Institute of British Architects. London: Weale.

The student of classical architecture will find much to interest him in this lecture of Mr Watkiss Lloyd on the Parthenon.

*The Mausoleum at Halicarnassus restored in conformity with the recently-discovered Remains.* By JAMES FERGUSSON. London: Murray.

Although the accounts left by ancient writers of the form and construction of the Mausoleum are the most enigmatical that can be imagined, Mr Fergusson has taken considerable pains to elucidate the general features of this wonderful structure. "On some future occasion," he says, "it may be worth while to go more fully into all the main details of this important building, not only because it was the building which the ancients, who ought to have been the best judges, admired most of all their architectural treasures, but because it is the one which illustrates best the principles on which their great buildings were designed."

*Legends of the Monastic Orders as represented in the Fine Arts. Forming the Second Series of "Sacred and Legendary Art."* By MRS JAMESON. Third edition. London: Longmans.

*The Holiness of Beauty, or the Conformation of the Material by the Spiritual. Christian Idealism.* By W. CAVE THOMAS. London, 1863.

With the general subject of this work we are not concerned, but we are informed that Chapter vi. in it contains the substance of an essay read at a recent artistic meeting at Antwerp. We note the fact, but our object being historical investigation, we cannot indulge in any discussions.

*On Photo-zincography and other Photographic Processes employed at the Ordnance Survey Office, Southampton.* By CAPTAIN A. DE C. SCOTT, R.E. under the direction of COLONEL SIR HENRY JAMES, R.E., F.R.S., etc. Second edition. London, 1863.

The reproduction in fac-simile of the great Domesday Survey has

made the process of Photo-zincography familiar to most persons. In this work it is so fully and lucidly described, that it can easily be acquired by those, who are interested in the production of permanent photographic copies of one large class of subjects,—those which are represented by means of lines. In this edition the approximation made to the productions of photo-zincographs with *half-tone* is described and illustrated. And we cannot doubt that this publication will stimulate experiment and research, so that this great desideratum in photographic printing may be satisfactorily attained.

The fac-similes of the drawings of Raphael contained in this number, are good examples of photo-zincography applied to that particular purpose.

*Birket Foster's Pictures of English Landscape (Engraved by the Brothers Dalziel), with Pictures in Words, by TOM TAYLOR.* London. Routledge.

These wood-cuts, which are to be the last of the long series of Mr Birket Foster's works in this style, we regard as his best. And the skill and care with which his designs have been rendered by the Brothers Dalziel are beyond praise. The book is one of the most exquisite of its kind; and the "Pictures in Words" are quite worthy of those which it is our business especially to commend.

*The Water Babies: a Fairy Tale for a Land-baby.* By the Rev. CHARLES KINGSLEY. *With two Illustrations by J. NOËL PATON, R.S.A.* London. Macmillan.

We more than half regret that it is not within our province to attempt to do justice to the learning, humour, truth, and manliness of this Fairy Tale. Our short notice of it must be confined to Mr Noël Paton's two delicious illustrations; which, though no more than outlines, have a sweet, dreamy beauty, not quite, perhaps, in keeping with the vigour and fun of the story; yet perfectly charming in its own way.



WORKS ON THE FINE ARTS

*Recently published in France and Belgium.*

*Histoire de l'Art Égyptien d'après les Monuments depuis les Temps les plus reculés jusqu'à la Domination Romaine.* Par PRISSE D'AVENNES. Paris: Bertrand.

Of this magnificent work the 6th livraison has just appeared, comprising four plates, the subjects of which are as follows: 1. Sarcophagi of Menekares and Ai. 2. New Canon of the Proportions of the human frame, in use from Psammeticus I. to Caracalla. 3. Ancient Canon of the Proportions of the human frame, in use from the 5th to the 26th Dynasty. 4. Topographical plan of part of the Necropolis of Memphis.

*Souvenirs de la Galerie Pourtalès. Tableaux Antiques et Objets d'Art, photographiés par Goupil et Cie.* Paris: Goupil et Cie.

Of this work the 3rd and 4th livraisons have been recently published. Each livraison contains 12 photographs executed in the very best style of photography. One more livraison, we understand, will complete the work.

*Musée Impérial du Louvre. Collection Sauvageot, dessinée et gravée à l'eau-forte par EDOUARD LIÈVRE. Accompagnée d'un texte historique et descriptif, par A. SAUZAY.* Paris: Noblet et Baudry.

Only the first livraison of this work, which promises to be one of considerable importance, has been as yet published: it contains four plates.

*Les Emaux de Petitot du Musée Impérial du Louvre. Portraits de Personnages Historiques et de Femmes Célèbres au Siècle de Louis XIV.* Paris: Blaisot.

The 37th and 38th livraisons of this work have just appeared, containing portraits of Queen Christina and the celebrated Catinat.

*Palais, Châteaux, Hôtels et Maisons de France du quinzième au dix-huitième Siècle.* Par CLAUDE SAUVAGEOT. Paris: Morel et Co.

The 26th and 27th livraisons have appeared, comprising six plates.

*L'Architecture privée au dix-neuvième Siècle, sous Napoléon III. Nouvelles Maisons de Paris et des Environs. Par M. CESAR DALY.* Paris: Morel et Co.

Three livraisons (53—55) of this interesting work have recently appeared.

*L'Art Architectural en France, depuis François I. jusqu'à Louis XIV. Motifs de décoration intérieure et extérieure, dessinés d'après des Modèles exécutés et inédits des principales époques de la Renaissance; comprenant lambris, plafonds, voûtes, cheminées, portes, fenêtres, escaliers, grilles, stalles, chaires à prêcher, autels, confessionnaux, tombeaux, vases, candelabres, &c. EUGENE ROUYER. Texte par ALFRED DARCEL.* Paris: Noblet et Baudry.

The title-page of this magnificent work shows the various nature of its contents. The plates are executed in the best manner, and the illustrative text is from the pen of a skilful writer. The first volume of this work, published in livraisons, is now completed.

*Guide théorique et pratique de l'Amateur de Tableaux. Etudes sur les Imitateurs et les Copistes des Maîtres de toutes les Écoles dont les Œuvres forment la base ordinaire des Galeries.* Paris: Gide. Tome 1.

A work of the greatest utility, both to picture-dealers and collectors, students of art and curators of public galleries.

*Histoire de l'Art pendant la Révolution, considéré principalement dans les Estampes. Ouvrage posthume de JULES RENOUVIER. Suivi d'une étude du même sur J. B. GREUZE. Avec une notice biographique et une table, par M. ANATOLE DE MONTAIGLON, 2 pts.* Paris: Renouard.

M. Renouvier's reputation as an Archæologist and authority in matters pertaining to the Fine Arts will be greatly enhanced by this work, although a posthumous publication. His study upon Greuze deserves great attention from art-students.

*L'Amour et Psyché d'après le Roman d'Apulée. Suite de vingt Planches dessinées et gravées à l'eau-forte par LORENZ FRÖLICH.* Paris: Hetzel.

*La Journée de Mademoiselle Lili. Vignettes par L. FRÖLICH. Texte par un papa.* Paris: Hetzel, 1862.

These two works, marvellously diverse in subject and style of execution, evince nevertheless the same graceful tender genius. The artist has hitherto scarcely been known, but he could not have introduced himself more favourably to public notice. The etchings which please us best are those of Psyche borne by Zephyr to the beautiful valley; Cupid cautioning Psyche against her wish to see her sisters; the interview with the sisters; the discovery of her husband; Venus complaining to Jupiter; Psyche going in search of the golden wool; Psyche giving the cake to Cerberus; and Love conducting Psyche to the stars. But all of them are instinct with classical spirit, though the expression is perfectly modern. And the fanciful ornaments in which each subject is framed are peculiarly appropriate and beautiful.

Mr Frölich will be the last to complain of our judgment, and therefore we have no hesitation in saying that we prefer the real life of Mlle Lili to the classical fable of Psyche as illustrated by his pencil. To present the common-place scenes of a little child's daily sports and occupations so as to exhibit the genuine poetry of them, and to render it appreciated by all, from the child to the man, requires a rarer genius than is seen, even in such illustrations as those of the story of Cupid and Psyche before us. We hope that both these works will become better known in this country, and we anticipate with great pleasure the continuation of the scenes from Mlle Lili's life, and the illustrations of the charming tale of Hero and Leander, which Mr Frölich has promised.

The Illustrations of the Lord's Prayer, announced for immediate publication, under the patronage of H. R. H. the Prince of Wales (for Mr Frölich is a Dane by birth), may be expected to exhibit another phase of his versatile talent.

*Histoire des Faïences et Porcelaines de Moustiers, Marseille, et autres Fabriques Meridionales, par M. J. C. DAVILLIER. Paris: S. Castel, 1863.*

This work will be valuable to collectors of ceramic art, treating as it does with tolerable completeness of a branch which in general treatises cannot receive the amount of attention that it deserves.

*Jonas Suyderhoff, son Œuvre gravé, classé, et décrit par M. J. WUSSIM, Conservateur en chef de la Bibliothèque de l'Université de Vienne. Traduit de l'Allemand, annoté et augmenté par H. HYMANS, de la Bibliothèque Royale de Bruxelles. Bruxelles, 1862.*

A valuable edition for print collectors.



*Le Beffroi, Arts, Héraldique, Archéologie, James Premier.* 1<sup>ère</sup> et 2<sup>ème</sup> livraisons. Bruges.

Mr W. H. J. Weale, whose researches in the History of Flemish Art are so well known and highly appreciated by scholars, has commenced this work with the objects which he thus describes. "We propose to investigate the laws which govern the arts, and to make known the true principles which should guide our artists in the creation and restoration of our monuments. Our pages will serve also for the collection and preservation of our archives, that is to say, documents containing the life and the labours of our architects, painters, sculptors, &c., as well as the works and the honours of those who have deserved well of their country or of art."

The papers of most interest in these two livraisons are one on the life of a scarcely-known Flemish artist of the 16th century, Albert Cornelis of Bruges, and a description of a painting by him in the church of St Jacques in that city. The other is the commencement of an Inventory of Charters and Documents in the Archives of the Corporation of Saint Luc and Saint Eloi at Bruges.

# THE FINE ARTS

## QUARTERLY REVIEW.

OCTOBER, 1863.

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PAINTING IN FRANCE.

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### THE SALON OF 1863.

By PHILIP GILBERT HAMERTON, ESQ.

THE distinguishing characteristic of a public Art Exhibition is, that it is a contrivance for *publishing* pictures and statues, not merely for selling them. The French have a good phrase, "an unpublished picture," *un tableau inédit*; in England we speak of publishing books, but are not much in the habit of classing pictures as published or unpublished. Yet here is the very kernel of the most important of all practical questions in the lives of painters—How are they to publish their pictures?

A picture differs from a book in this, that it cannot be sent to all the persons who desire to study it; but that they must be brought bodily to *it*; a singular difficulty and disadvantage. When a book is printed there are, say, a thousand copies of it, each as good as any other, and these thousand copies go into ten thousand houses, where they are worn to pieces with handling, without in the least thereby injuring the real book that the author made. A picture exists only in one exemplar, and is fo

delicate that an injury to any part of it is ruin to the whole; consequently that one canvas must be made accessible to all men, and to that end hung in some place where it is not only safe but easily visible, and where great numbers of spectators congregate.

The way in which a picture is published is familiar to the reader. It is hung on the wall of some public building in a large town, and people are invited by advertisements to come and look at it. For the publication to be thoroughly effective, the town selected must be the metropolis of a rich and highly cultivated nation.

Now as each artist cannot hope that very many people will come to look at every one of his pictures just when they are finished, the plan of combination is usually resorted to, and many artists send, each of them, one or more pictures which, when united, form for a time what is called an "Exhibition," and thither thousands of people go, attracted by the number and variety of the works to be seen. These pictures, thus publicly exhibited, or at any rate such of them as are so hung as to be easily visible, are *published*; all pictures not publicly exhibited remain unpublished. The first are like printed books, the others like books which remain in manuscript.

There is, however, another notable difference between pictures and books. A book may be equally well published by very many different houses. There are at least ten firms in the metropolis, any one of which can give a new book as good a chance of fame and success as can possibly be desired. But the picture-dealers in no sense correspond to the book publishers. The dealer can seldom be truly said to publish a picture. It is only in the exceptional case of sensation pictures that a dealer really publishes, or when he has a very well-frequented exhibition, as, for instance, the French Exhibition of M. Gambart. In most cases a picture sold to a dealer passes out of his hands quite privately, just as an unpublished manuscript might be transferred from one person to another.

The true publishers of pictures are the several artistic cor-



porations, such as the Royal Academy, the Society of British Artists, and the Water-Colour Societies.

But since, as we have seen, it is necessary to the publication of a picture that many people should be induced to go and see it, they will always go in the greatest numbers where the inducements are most numerous and attractive. Hence it happens that a painting, to be published under the best conditions, must be hung *visibly* in the chief show of the kind in the nation, for there everybody goes.

This natural tendency of people to go in crowds where the best things are to be seen, and to patronize one show, shop, or exhibition of one kind to the neglect of others, is so marked that many persons have come to doubt whether there is any utility in having so many picture-shows, and whether one large one would not be at once more advantageous to the painters of the pictures, and more convenient for the people who go to see them. In one large exhibition, it is argued, so arranged that all the pictures in it might be easily seen, all painters would have a fair and equal chance of *publishing* their works, that is, of laying them before the *whole body* of the art-studying public; whereas, at present, a picture exhibited on the line in Suffolk-street cannot be said to be published in the same sense as one on the line in the Academy.

There is, however, a little pecuniary difficulty. The publication, in this combined manner, of all the good art of the year would be an extremely profitable business—would yield, in shilling admissions, several thousands of pounds annually. Who is to pocket these proceeds? Who is to be the publisher?

The Royal Academy, as a respectable and long-established firm, has the priority. But the other societies might justly claim some share in the returns, and this might lead to undignified dispute. It is therefore suggested by some persons, with strange foreign ideas, that, instead of all these respectable private firms, it would be well if the Government were to undertake the publication of pictures and statues, as trustee for the interests both of the artists and the nation, and that the whole of the

profits, after deducting the expenses, ought to be made to benefit the exhibiting artists and the nation at large, by being laid out in the purchase of works in the exhibition which should be immediately added to the National Gallery. The partisans of this scheme assert that it is already in operation in France, and that it works well there.

The principal object of the present paper is to ascertain whether French artists have a better chance of publishing their pictures than ours have.

At first it would appear that they have not. There are only two regular exhibitions in Paris, one called the Salon, hitherto biennial, but henceforth to be annual, and a permanent exhibition on the Boulevard des Italiens, where the pictures are constantly changing, so as to induce the same visitors to go there about once a month. But then the Salon has remarkable merits.

1. Everybody who cares at all for art, or who has a place in refined society where art is talked about, goes to see the Salon.

2. It is also visited by the whole body of the Parisian people, there being one day in each week when it is opened gratuitously.

3. The pictures admitted by the jury may all be said to be published, because they are all hung in positions which allow them to be seen.

4. Every picture refused by the jury may also be published, if the artist desires it, in an exhibition close to the Salon, and as well lighted, being separated from the Salon only as the different rooms of the Salon itself are separated from each other. The real separation is that of honour, not locality, nor even notoriety. A rejected picture enjoys precisely the same publicity as an accepted one.

Now the question is whether *one* exhibition like this is not more favourable to the interests of artists and the convenience of the public, than a dozen exhibitions like ours.

It may safely be asserted that in our Royal Academy there is no true publication of any pictures but those on the line or near it, except in the case of very large and coarse works, which *cannot* be hung out of sight. And even if every picture in the

Academy were published, there is not room for more than half the pictures of the year.

Nor has the artist any satisfactory means of appeal from the judgment of the Council to that of the public and the press. Pictures refused at the Academy are sometimes to be seen in obscure exhibitions, such as that in Berners-street; but for the appeal to mean anything it ought to be made to all the people who go to see the accepted pictures, and to *all* the critics who review them.

The French Salon of 1863 presented to the world an almost perfect ideal of all that an exhibition ought to be, and it is the first time that such an ideal has ever been even partially realized. To be absolutely perfect, an exhibition of pictures ought to present only one line to the spectator, and in the French Salon there are always two, and sometimes three lines of pictures. Nevertheless, there are no pictures near the ground, and a projecting ledge the height of a man's elbow, at once protects the pictures from the crowd, prevents any of them from being hung too low, and offers a desirable support to the student who bends long over a favourite work. And although there are two lines of pictures, the hanging is, with very few exceptions indeed, most judicious, the simple plan of putting small and delicate works on the lower line, and vigorous ones that can be seen at a distance on the upper, having been generally followed. Indeed we ought never to forget that in all places which are likely to be crowded, it becomes desirable that works which are intended for distant effect should be hung rather high, because, if they were low enough to be hidden by the bodies of the nearest spectators, no one would ever be able to see them at their own distance, or, in other words, no one would ever *see them* at all. Taking this fact into consideration, and making allowance for a few obvious instances of bad hanging, I may express my conviction that in the French Salon of 1863 is realized that wild dream of so many artists, an exhibition of pictures arranged on *rational* principles.\*

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\* One matter of detail I must, however, protest against. The numbers of the pictures are often pasted *on the canvas itself* instead of on the frames. Now to do



The Emperor's intention of allowing the rejected painters to appeal to the public has been in a great measure neutralized by the pride of the painters themselves. With a susceptibility much to be regretted, and even strongly condemned, the best of these have withdrawn their works, to the number of more than six hundred. We are consequently quite unable to determine, in any satisfactory manner, how far the jury has acted justly towards the refused artists as a body. Of course the Emperor could not justly have compelled the artists to exhibit pictures *as refused*, which they had only offered for exhibition as accepted works; he therefore, with perfectly right feeling, allowed them to remove their pictures. But when it was known that artists might take away rejected pictures there was a general panic, the idea in every real artist's mind being just this, "All other good men will take away their things, and if I don't fetch mine, I shall be left alone, surrounded by horrors." The Emperor's delicacy, therefore, in some measure defeated its own object. But the main thought of exhibiting the refused works was full of wisdom. Another time his Majesty may satisfy these scruples by commanding, *before* the works are received at the exhibition building, that all works sent there shall be exhibited, but that there shall be two classes, the first consisting of works admitted by the jury, the second of *all* works rejected by them.

There is another point also to which we would venture to call the Emperor's attention. It is dangerous to allow the jury, or any members of the jury, to have any influence over the hanging of pictures rejected by the jury. Their first object is, of course, to set themselves right with the public, and, to achieve this, they have in this instance reversed the usual order of things by carefully putting the worst pictures in the most conspicuous places. It always happens, in every country, that

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this indicates absolute ignorance of the nature of a picture. The bit of colour, hidden by the label, is necessary to the effect of all the other colours, and the colour of the label itself is a hideous discord. In

large works the label may sometimes escape attention, but to small ones it is, whilst it remains on them, nothing less than totally destructive.

there are many persons quite ignorant of the rudiments of drawing and painting, but who nevertheless boldly send things which have nothing to do with art, to public exhibitions of pictures. These curious objects are perfect god-sends to jurymen anxious to justify their proceedings in the public eye, and they naturally make the utmost use of them. On entering the present exhibition of refused pictures, every spectator is immediately compelled, whether he will or no, to abandon all hope of getting into that serious state of mind which is necessary to a fair comparison of works of art. That threshold once past, the gravest visitors burst into peals of laughter. This is exactly what the jurymen desire, but it is most injurious to many meritorious artists whose works, though grave and good, are near these terrible neighbours. Even the refused pictures should be dealt with seriously, the good ones kept together in rooms of their own near the entrance, and the queer ones united in a great hall of merry laughter, whither all persons of a lugubrious or melancholic temperament might resort for the benefit of their health.

A striking contrast between this Exhibition and that of our Royal Academy is that the French Salon is a *national* institution, held in a great national exhibition building with all but boundless space at its disposal; whilst our Royal Academy Exhibition is in the hands of a private company, with such insufficient accommodation that it has to reject many excellent works, and to put two-thirds of the accepted ones where they cannot possibly be seen. Another difference of some importance may also deserve attention. The shillings received at the doors of the English Royal Academy go to swell the savings of that corporation; the francs received at the doors of the French Salon, after deducting the expenses of the exhibition, are entirely employed in the purchase of works of art exhibited there, which thus become national property. The visitors to the English Academy are contributing to the enrichment of a body already wealthy, but they are not in any obvious way advancing by their contributions either the interests of the exhibitors or those of the nation. The visitors to the French Salon are *all* picture-

buyers, they advance the interests of the artists who exhibit by purchasing some of their works, and they contribute to the public wealth by presenting those works to the French people.\*

The way in which the Emperor's idea has been received by the public and the press must be in the highest degree satisfactory to him. The Imperial innovation is universally applauded. The friends of the jury profess themselves delighted, because the jurymen have so many horrible daubs to display for their own justification. The accepted exhibitors have no reason to complain, for their works are as well treated as ever. The refused who have withdrawn their pictures can no longer cry aloud that they have no chance of appealing to the public, and the refused who have left their pictures cannot say that they are not seen, for they are just as visible as the best things in the Salon itself. As for the public generally, it is perfectly delighted. Everybody goes to see the refused pictures. There is a great deal of laughing in those wonderful galleries, as may well be imagined, but there is also a very sincere desire to be just. The critics generally are rather kinder to the refused than to the accepted. One or two refused pictures (of which more presently) are, it is true, celebrated only for their unimaginable hideousness, but others have also become celebrated by their good qualities, so much so that I think many accepted exhibitors might almost regret that they are not amongst the rejected. For all but the bare honour, the refused are just as well off as the others.

The reader has probably visited the *Palais de l'Industrie*. He who has, will remember well the great arched entrance that

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\* Some political economists will dispute this. Mr Bonamy Price, for instance, considers the pictures in the National Gallery to be an *extinction* for the time of so much property, and persons who consider that pictures have no use will always think so. Good works of art, like books, are property of a kind which pays its interest, not in money, but in intellectual culture. The pictures in the National Gallery, and

the books in the British Museum, are *not* for the time extinguished property, but property quite as active in its way as railway plant. Every good picture or book added to the national collections is an addition to the *active* wealth of the nation. I use the word "wealth" in its largest sense, including not only food and clothing for the body, but for the mind also.



looks to the drive in the Champs Elysées. Entering there, the visitors find themselves at the foot of a magnificent staircase of white stone, on ascending which they arrive at the exhibition of pictures, which is on the upper floor, and extends the whole length of the building in an uninterrupted line of rooms with tent-like ceilings of white canvas to subdue the glare from the glass roof. There are three large halls, one in the middle, and one at each end of the building, with a double line of lower rooms between. The halls at the two ends open upon two other magnificent stone staircases, where the wearied spectator may refresh himself with brioches and babas, and Malaga or Xeres to his liking. A plan much to be recommended is to eat a baba and drink a glass of Malaga at one end, then to march steadily to the other, and repeat the dose. You then descend, at the eastern end of the building, into the garden, which occupies the whole of the immense nave, and there, under the broad glass roof, you see a great number of statues, each sufficiently isolated from the rest to admit of perfect examination. After looking at the statues, the majority of spectators stop at the restaurant there established, and eat galantine, and drink wine and even hot coffee, and the gentlemen buy cigars, and so refresh themselves. Close to the restaurant is the gallery of refused sculpture, which, I regret to say, I never examined, having enough to do elsewhere.

The arrangement of the catalogue and its relation to the pictures differ from what we are accustomed to at home. The works of each exhibitor, limited to three, are always kept very near together, often quite close to each other. The catalogue is arranged alphabetically according to the names of the exhibitors, which are printed in full in small capitals, and followed by their place of birth, the names of their masters, and their present addresses. Then come their three pictures. When the painter has gained either prizes in his youth, or medals, or any grade in the Legion of Honour at former salons, all his honours are registered in the catalogue immediately after his address.

The rooms are arranged alphabetically according to the names of the artists whose works they contain. Each room is

lettered over the door. If you want to find a particular artist's works, nothing can be easier. Suppose, for instance, you want Lambinet, you go at once to the room lettered L, and there you find him. The same arrangement is adopted in the following notes.

\* *Baudry (Paul Jacques Aimé)*.—His picture, entitled "The Pearl and the Wave," is said in the catalogue to be an illustration of a Persian fable. Divested of this allusion, it is simply a beautiful girl lying on the sea-beach and waiting for a breaking wave. A pretty play between two of the loveliest things in the world.

There is no sky in the picture, nothing but the breaking wave. A curious proof of the power of a real artist to make colours brilliant just as he chooses, is that a great mass of tumbling white foam on the right of the picture is positively less brilliant than the body of the girl, and does not interfere with it in the least. And yet the girl's skin is rather dark, and has very little red in it; but there is a subdued glow in the flesh and so much exquisite gradation, that the white foam seems dull beside it. The sea and the beach are painted with great power. The girl's feet and limbs are reflected in the wet sand, and the sea-weeds and detail of the beach look very real at the right distance.

This picture is hung between two dark portraits by the same painter, one of M. E. Giraud, and another of a lady. M. Giraud's portrait is quite Rembrandtesque in power; the masterly way in which the texture of the canvas itself is made to serve the artist's purpose is quite remarkable. I can think of no other portraits than Rembrandt's in which there is exactly the same sort of strength. The picture of the lady is chiefly to be praised for entire absence of affectation.

\* *Belly (Léon Auguste Adolphe)*.—There are three fine things by Belly, especially a street-scene in Cairo remarkable for

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A \* preceding a name indicates that the painter is Chevalier of the Legion of Honour.

great qualities of handling, and the masterly use of a set of greys, from blue grey to yellow. I think it was a mistake to load the sun-light behind the building to such an enormous thickness, because, though very cleverly done, it protrudes so much as to deprive the sky of distance. The figures, too, in the foreground are not dark enough. The other figures, however, in a figure-picture by the same master, of girls fetching water from the Nile, are drawn with rare truth and power, and grouped with the most genuine classic feeling. Raphael himself could scarcely have arranged them more gracefully. The back of the bending girl is most firm and solid under her blue drapery, and the attitude of the erect one very proud and noble in a grand, simple, and unconscious way. The drawing of the line of river-shore is excellent, the perspective of its curves and indentations full of knowledge. I like less the third picture, that of *Sachiées de la Basse-Egypte*. The drawing of the trees, which I have heard warmly praised by a great artist, seems to me wanting in refinement, though true in a rough way.

*Bonheur (François Auguste).*—Auguste Bonheur is ranked by many artists higher than his sister Rosa, who, by the by, does not exhibit this year. The reputation of Auguste is in a great degree overshadowed by that of Rosa—almost entirely so in England, where everybody has heard of her, and only the few have any idea that her brother is a great artist also. This year's Salon has placed Auguste Bonheur higher than ever. He has three very noble pictures indeed, as remarkable for the landscape, which so few appreciate, as for the animals which attract the crowd. It is within Bonheur's power, if he were so minded, to become very shortly the greatest landscape painter in France. His work is at once quiet and masterly, two qualities often united in the best French painters of this generation. One of these pictures is a scene on the coast of Brittany, with sheep in the foreground guarded by an old shepherd, a wild stony coast, and then the sea in the distance. It is very interesting to compare this picture with Hunt's *Strayed Sheep*, a similar subject. Both are realistic



works, both quite sincere and independent of conventionalism, yet Bonheur's looks true, whereas Hunt's looks false, and we only believe in it after some thought and reasoning. When artists are highly sensitive to colour, they try, in England, to rival the brilliance of natural colour, and as they cannot at the same time give the natural light, their work looks wrong, Hunt's sunshine especially. The French principle may be stated in a sentence. As you cannot give *both* the light and the colour, you must subdue your colour just as frankly as you do your light, or else there will be a discord between them. For true colours without the true light will look false, whereas a scale of colour cunningly adapted to your scale of light will produce a result in reality more harmonious and apparently more true. There can be no question of the comparative effect of the two systems on the popular mind. Bonheur's picture pleases everybody, Hunt's offended everybody at the first glance, and it is only after accepting his principle that one accepts his work. But the people accept Bonheur's work without knowing anything about principles. It may also be asserted of painting, as an art, that its business is simply to represent things as they appear, and not too scientifically as they are. I mean that if a colour in nature can be scientifically proved to be pale purple, but is turned by the contrast of other colours into a dark green, the colours that we put for it in our picture must *look* dark green too, and not pale purple.\*

Now in this picture of Bonheur's the sea *looks* a pale greenish grey, a common aspect of sea, the sheep look yellowish brown as most French sheep do, and the rocks and turf look exactly right. And so with his sunshiny picture of cattle crossing a rivulet. It is true sunshine, and is felt as such by the simplest spectator. The mountainous landscape too is all quite right, and fairly studied from nature. The workmanship is masterly and unhesitating, so that every touch tells. I like the combat of bulls less, but the landscape behind the bulls is grand; the snow in the clefts true, but not refined enough in outline; the moun-

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\* Turner's scarlet outlines are especially questionable.

tain itself wild and impressive, but not delicate enough; the rising mist thin, but wanting in variety and liveliness, mist in nature being full of movement and caprice.

*Boulanger (Gustave Rodolphe).*—One of the most interesting questions about figure-painting is, whether there is any use in trying to represent past times. This has been recently very strongly disputed. It is urged that no representation of ancient life which a modern painter can make can possibly be true, and that all so-called historical painting hitherto produced has, as such, been worthless. It was necessary that some such protest against inaccuracy should be made, because what was called historical painting a few years ago was really, both in France and England, most ludicrously ignorant and false. But intelligent attempts to present pictorially the external aspect of a past age *may* have the highest educational use, *may* be the exercise of one of the greatest functions of the art of painting. One use of painting is to deliver us from the despotism of ocular impressions. A boy hears that Julius Cæsar was a great general—the boy happens to know personally some English general,—the chances are that by an absurd but involuntary association of ideas that boy will picture to himself Julius Cæsar in an English uniform like that of his friend. It is useless to *tell* the boy what Cæsar wore, because ocular impressions, especially in the young, are much more powerful than mental ones. But a picture of Cæsar, correct as to costume, would supplant the boy's false impression, by one which, if not absolutely true, would certainly be truer than his own.

A picture by Gustave Boulanger of Cæsar marching in Gaul at the head of his tenth legion would be extremely useful in a classical school. It would supply to the imagination of every boy there an image, as authentic as learning can make it, of Cæsar and his soldiers.

Julius Cæsar, he and no other, is marching there over the snow. He is leading what seems an infinite line of Romans, coming after him across the wintry hills. The head and carriage of Cæsar are full of resolution; his thin, gaunt face, the lank

hair combed straight over his forehead, meets the spectator like a wandering ghost. It is possible to look at that pale determined face till one is afraid of it.

\* *Cabanel (Alexandre)*.—His portrait of the Countess of Clermont Tonnerre is one of the most admirable and perfect works of its kind ever produced. Independently of its value as a mere likeness, it has so much other value as a picture, that people stop before it, and are bewitched by it, and feel enthralled by its soft, sweet, womanly grace, and perfect dignity, and infinite refinement. This picture is a curious proof of how a great artist can follow a foolish custom, and yet make it wise by the way he does so. Almost every common-place portrait has a useless curtain in it. This portrait, not a common-place one, has also a curtain. But this curtain is a *portière*, a curtain before a door, much used in French houses, and the beautiful Countess was walking towards it when she paused to look at us. The curtain is of a golden colour, with armorial bearings, probably those of the Countess, worked in it. The background of the picture is simply the grey wall of the room, with straight lines painted round the panel, of great use in the composition. The dress is black velvet, painted carefully and well; the hands are folded, and painted as carefully as the face, and, I have no doubt, just as faithfully; the violet riband round the neck is the most brilliant bit of colour admitted. The face, as I have said, is beautiful, but it is also singularly interesting, with dark hair and eyebrows, and an expression very intelligent and a little sad.

And close to this portrait with its dark and quiet colour, close to this clothed lady of modern France, they have hung for a contrast, which helps both works, Cabanel's dazzling Venus lying naked on the sea.

She lies in full light on a soft couch of clear sea-water, ~~that~~ heaves under her with gleams of tender azure and pale emerald, wherein her long hair half mingles, as if it were a little rippling stream of golden water losing itself in the azure deep. The form is wildly voluptuous, the utmost extremities participating in a kind of rhythmical, musical motion. The soft sleepy eyes just



opened to the light are beaming with latent passion; and there is a half childish, half womanly waywardness in the playful tossing of the white arms. The whole figure is coloured with a dazzling delicacy.

To my mind this picture is ruined by a flight of foolish Cupids in the air. Of course no models could be had for the attitudes of these, and they are quite infinitely inferior in drawing to the Venus. Besides, neither Cupids nor Cherubs ever resemble real children at all; they are invariably mere ideals, and in this case we feel the contrast painfully, because the Venus is really a woman, though a glorified one, but these little Cupids are not children, nor anything else in nature.

Cabanel's third picture, a study of a Florentine girl, is full of fine qualities. The face is very beautiful and thoughtful, and the eyes peculiarly fascinating. As a piece of painting the fair hair is of rare excellence, hair being very seldom painted with so much mystery and evanescence. The black velvet jacket has a delicate golden band round it, which Cabanel has gilded with leaf gold.

*Cermak (Jaroslaw).*—Perhaps the reader has never heard of Jaroslaw Cermak, of Prague, one of Gallait's pupils. He is a portrait painter of very great merit. His "Princess Darinka of Montenegro" is a most charming picture, looking in her splendid costume like a heroine of Byron, and certainly Byron never celebrated a more beautiful one. The Princess Milena of Montenegro is also handsome and brilliantly dressed, but not so distinguished. A portrait of the Grand Voivode and General-in-chief of Montenegro is fierce enough, and sufficiently well armed, to stand very well for the Corsair himself, just as the dark-eyed Princess Darinka is beautiful enough to be Haidée. I have no notion what a Voivode may be, but surely it must be something very grand, for this magnificent gentleman is heavily laden with embroidery and massive ornaments of silver and gold, and armed with silver stocked pistols, and an ivory-hilted scimitar.

*Claude (Jean Maxime).*—There are two Claudes in the Exhibition, one of Toulouse, the other of Paris. It is of the Parisian Claude, pupil of Victor Galland, that I speak here.

He has three pictures, the best of which is certainly an interior of a kennel at Chantilly the morning after a hunt. The room is lighted by a little intense early sunshine, which is reflected everywhere with great skill; indeed the picture is technically even above the high average of the modern French school. But it is not so much the technical skill that I desire to dwell upon as a striking peculiarity in the treatment of the dogs. They are thoroughly *doggish*, their own dear, simple animal nature revealed in every tired limb and heavy head all round the kennel, the favourite stretched half upon the sleeping man being especially touching from its affectionate satisfaction with its position. Landseer is a marvellously skilful painter, no doubt, and his dogs play human characters very dramatically, just as Decamp's monkeys used to do, but it seems to me a degradation and not an elevation of the nature of any animal to make it mimic humanity. Dogs are wonderful and noble as God made them, and too interesting in their own character to be improveable by adding a superficial mockery of ours. When a poor clever dog is dressed up as a man with a pipe in his mouth, and a stiff shirt-collar round his neck, and a hat on his head, the dignity of the dog is gone, *and he feels it*.

\* *Comte (Pierre Charles).*—Comte is great this year. He has three pictures, each in its way a masterpiece. In one the Emperor Charles the Fifth is giving the diamond at Fontainebleau to the Duchesse d'Etampes; in another Louis the Eleventh is amusing himself by seeing rats worried; in the third we have an admirable realization of a story in Rabelais. The scene at Fontainebleau is full of admirable painting, the expression of the Emperor's countenance a perfect study, his figure courtly, dignified, and meagre; the other personages are all very carefully wrought out with the most delicate finish, though in rather a solid manner for a work of such moderate dimensions. The wall of the room where the scene occurs is quite marvellous,

and I never saw the lustre of gilded decoration so splendidly imitated.

The picture of Louis the Eleventh and the rats is remarkable for its singular illumination. A sunbeam from an unseen window strikes the floor, and part of a panelled division that runs across the room, and the reflections from this in every direction light the whole picture. A man is bending low as he holds the dogs, and the reflection lights his red hose, thence again reverberating till it illumines the face of a man who is leaning over the wooden partition. The man with the dogs has a comrade in the same duty, whose shadow is visibly cast upwards on the wall from the spot of sunshine. The whole room is lighted from that one bright spot. As a study of expression the picture ranks high. The King is eager for his amusement in a mean, rather timid, but very interested manner; the courtiers are more or less excited or disdainful, a monk very happy to see the sport, one officer of the Scotch guard rather interested, another evidently scorning the whole thing. Throughout the painting is technically excellent, all textures and surfaces studied to the utmost.

The subject of the third picture is this. According to Rabelais, a poor porter having a mind to flavour his dry bread did so ingeniously by holding it in the savoury smoke that ascended from a cook's kitchen. But when he had eaten it, the cook came out and demanded payment. On this a crowd gathered, and amongst the rest came Seigni Joan the jester. Having heard the subject of dispute, he ordered the porter to hand him a piece of money, which he struck with his wand in the cook's ear, calling out at the same time, "The court tells you that the fellow who has eaten his bread at the smoke of the roast has sufficiently paid the cook by the sound of his money."

The picture is full of bright colours, like an English performance, the scarlet figure of the jester being the centre. As a bit of broad comedy it is successful, and the figure of the poor porter with his dismal air of detected dishonesty and miserable poverty is an extremely well-chosen type. The cook, of course, is fat and indignant, and slow of comprehension, the jester eloquent and imperious, the audience grinning already.



\* *Corot (Jean Baptiste Camille).*—Corot is one of the most celebrated landscape painters in France. The first impression of an Englishman on looking at his works is that they are the sketches of an amateur; it is difficult at first sight to consider them the serious performances of an artist. Eight years ago, when I first became acquainted with Corot's works, I felt much as a Frenchman does when you show him Turner's, that is, utterly at a loss to account for the fame of the painter, looking for something to attribute it to, and finding nothing. I understand Corot now, and think his reputation, if not very well deserved, at least very easily accounted for. Corot is a poet, not a great one, but perfectly genuine in his way. He feels the mystery of nature, he feels the delightfulness of cool, grey mornings and dewy evenings; he feels the palpitating life of gleaming river shores, and the trembling of the light branches wherein the fitful breezes play. Now a poet who paints, however feeble or even false his imitation of nature, is always sure of fame in the end, for there is nothing so powerful in our art as the poetical gift. The immense fame of Claude is due to a certain quiet but genuine poetry, and Corot's mind seems to me to be just about of the same calibre as Claude's. They are neither of them great poets, but both *are* poets, in a tame and limited way.

The three pictures exhibited by Corot this year are excellent examples of his peculiar cast of thought. One is a river scene, nearly hidden by trees, a house across the river gleaming through them, and a woman in the foreground gathering sticks. There is an intense sense of the glimmering indecision and mystery of nature, and of the lightness of natural boughs, the colour too is fresh and various, though only in greys and greens, with a little touch or two of purple or blue. There is of course the inevitable bit before sunrise (Corot must be an early riser), with the usual undressed nymphs, and the grey trees and pale yellow sky. There is also a very clever little study of a road to a village with some old women walking up it. In these three pictures not a single twig is really drawn, and the colour is success-

ful rather by the evasion of difficulty than its conquest.\* But Corot *feels*, which is something, and his art, such as it is, is original.

*Courbet (Gustave).*—M. Courbet is looked upon as the representative of realism in France; the truth is that Troyon, Edouard Frère, the Bonheurs, and many others, are to the full as realistic as Courbet, but they produce beautiful pictures, and consequently do not represent the idea which the ingenious French critics have contrived to attach to the word realism. That idea is the wilful preference of ugliness to beauty. Truth herself, to whose majesty all great men are loyal, has become degraded in the popular French mind by the unfounded notions that these ugly pictures of Courbet are truer and more realistic than the beautiful ones of better men. His works are therefore a definite injury to the noble cause of truth, because they make it understood that truth is of necessity disgusting. Now there are beautiful truths and ugly truths, and the business of art is with the beautiful truths; *only admitting the ugly ones when they will enhance the beauty of the others*, but not erecting these ugly truths into the standard of *all* truth.

Still M. Courbet is a clever painter. His handling is extremely skilful, and even the French critics, very severe on this head, admit that he is versed in all the secrets of skilled execution. Sometimes he produces works of such high quality in this respect that one only regrets the more that he should hold such a wrong theory about truth. Courbet's life is interesting. He scarcely ever had a master, and this fact made him unpopular with the authorities, and even, it is said, kept his pictures out of the exhibition six years. In 1855, being displeased with the

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\* Because Corot confines himself to a simple scale of greys and pale greyish greens and yellows, permitting himself a little purple occasionally, but never attempting the intense colours. The mastery over grey is a great step towards being a colourist, but to be a master of *colour* one must also have conquered the difficulty of rightly using gold and scarlet and azure, and these Corot does not attempt.

position assigned to his works by the jury of the Universal Exhibition, he made a separate exhibition of his own, which I very much regret not to have visited. At Munich, the jury admired him so much that they assigned him a whole room to himself. Yet it is difficult to speak of Courbet without losing patience. Everything he touches becomes unpleasant. If he had to paint the most exquisite beauty, he would find something ugly about her. Here is a certain unlucky Madame L—— whose portrait has been painted by M. Courbet—a courageous woman, truly, to trust herself in such hands! I dare say in nature she may be a very nice lady indeed, but in Courbet's picture she is nothing less than offensive. And the picture of fox-hunting! A stupid-looking gentleman on a wooden red horse, stock still, with a fox under its nose that two dogs are worrying, whilst a fellow on foot boldly approaches to finish the poor thing with a hay-fork—and all this cruelty for the amusement of that one idiot on the horse, who is contemplating it in a cool and satisfied manner! The picture is a disgusting one, but may have been intended for a satire.\*

*Dargent (Yan').*—Two very poetical landscapes, one representing the rising of grey vapours, which take ghostly resemblance to human forms, and another a very wild and desolate scene in Brittany, with a great cloud over it lighted from the glow left after sunset in the unseen western sky. There is much feeling in the latter, even in the introduction of the horses galloping over the heath, horses and scenery being as wild and weird as possible. There is no great power of drawing in the cloud, however, the French landscape painters generally not having as yet realized the heretical notion that clouds *have* any forms.

\* *Daubigny (Charles François).*—The chief of French landscape painters, so far as fame goes; as to merit, per-

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\* In addition to these two pictures M. Courbet has a statue of a fisher boy amongst the sculpture.



haps another estimate might be arrived at. If landscape can be satisfactorily painted without either drawing or colour, Daubigny is the man to do it. He works immensely from nature, and has a boat with a little cabin in it, wherein he passes much time on the French rivers in summer, with canvasses and colours in abundance. The result is the annual production of a considerable quantity of greenish grey oil sketches, full of a certain kind of sentiment for nature, and not offending the popular taste by the presence of colour, which, in landscape, is a great impediment to popularity. Daubigny's works are the precisely popular ideal, never in the least transcending the commonest knowledge of nature, and their popularity was therefore inevitable. He published lately an interesting volume of very sketchy little etchings, illustrating his boat life on the Seine, a pleasant and enviable existence, but it is curious that so much observation of nature should have led Daubigny to the conclusion that there is no delicacy in her forms, nor intensity in her hues.

*Desgoffe (Blaise).*—A pupil of Hippolyte Flandrin, and brother of a painter hitherto more successful as to public honours than himself. But Blaise Desgoffe has a peculiar claim to attention. He is the best painter of still-life, so far as my knowledge goes, in the whole world. Selecting always such objects as admit of absolute imitation, he copies them just as they are, with a perfection that I have never seen equalled. Of course such art as his does not admit of invention, and the highest artistic qualities, except the sense of colour, are almost uncalled for here, but there is a notable difference between Desgoffe's choice of subject and that of vulgar painters of still-life. Instead of imitating two-penny beer bottles, he copies fine vases of crystal and rare old enamels; instead of representing kitchen utensils, he reproduces the most precious ivories and agates in the Louvre. His art is therefore noble in its way, being the best and noblest use of a sort of talent, which has unfortunately been hitherto almost invariably thrown away upon work unworthy of it. Desgoffe's pictures

are precious copies of precious things. As to their finish, it goes even beyond our most perfect pre-Raphaelite work. As in all first-rate painting there is no parade of detail, and a careless spectator might easily pass these pictures without suspecting that there was any extraordinary amount of it in them, but after studying them for half an hour one's astonishment grows and grows. *Every vein in every agate is studied to the finest of its curves, every surface imitated to the most accurate expression of the exact degree of its convexity, every reflection painted in its full detail.* Take a single instance; the principal object in one of the pictures is a splendid vase of rock crystal, of the fourteenth century. On several of its facets is the reflection of an unseen window. Landseer would have represented those with spots of pure white; Millais with spots of pale grey, with a touch of white for the highest light, the largest of them shaped to a rough expression of the window reflected, the others without form. But Desgoffe *paints* every one of them thoroughly; the panes of glass in the window being quite perfectly reflected in the curving surface of the crystal over and over again, with all the modifications resulting from change of place. There is not the slightest attempt in any part of these works to substitute clever manipulation for fair study and imitation. Without anything of what painters call texture in the paint itself—for it is all as smooth as glass\*—there is a representation of texture in the objects so absolutely true, that all substances, crystal, enamel, agate, ivory, embroidery, gold, silver, wood, seem simply real. Even Holland herself never produced so marvellous an imitator.

\* *Doré (Gustave Paul).*—The reputation of Gustave Doré ought to be by this time European, his designs being all engraved on wood, and thus disseminated. He is distinguished by two great gifts,—a prodigiously prolific and original inven-

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\* Desgoffe gets texture exactly as photography does, by fair *finish*. For example, most painters, in painting a rough-cast wall, would plaster the canvas with rough paint; photography would get the texture of it by giving every minute projection with the light on it and the shadow cast by it. And that is the way Desgoffe imitates embroidery.

tion, and a sympathy as universal as it is profound. He is only just thirty years old this very year. His published designs may already be counted by thousands—perhaps even by tens of thousands. He is a great and marvellous genius—a poet such as a nation produces once in a thousand years. He is the most imaginative, the profoundest, the most productive poet that has ever sprung from the French race.

This estimate may seem extravagant, but it is based on the careful study of Doré's works for several years past. The illustrations to Dante's *Inferno* are hitherto his masterpiece. It is not the place to discuss their merits here, nor those frank and obvious defects which the smallest critic can find out, and which Doré, like all great men, carelessly leaves in the mere exuberance of productiveness. His landscape, got from impressions of wild nature (especially, I think, from the Jura forests), mixed with recollections, or at least often modified by the influence of the old masters, is often full of falsities and conventionalisms; his figures, being drawn by the thousand, are not always correct as to anatomy, but every subject is grasped greatly, every landscape is full of mystery and infinity, every figure alive.

So much for Doré as a designer. But he is not a painter, in the true sense. He paints as well as many reputed "painters" of the French school; but his colour will not bear the least comparison with that of a real painter, such as Cabanel or Paul Baudry.

His pictures are conceived simply as *designs*, and all pictures so conceived inevitably fail. A picture must be conceived, from the first, in colour, so much form being added as will not destroy the colour, *and no more*. When a real painter thinks of a new picture, it haunts his mind as a new assemblage of tints which grow into forms as he dwells upon them. Doré's pictures are, of course, always very impressive, very great as inventions, but that is not enough. I am quite sure that when a new picture enters his head, it takes the form of a design in black and white. Why not leave it so? It is also observable that of the three pictures here, one is simply an enlargement of a design already published in the *Inferno*.



† *Flandrin (Jean Hippolyte)*.—The most notable work in the Central Hall is the portrait of the Emperor, by Jean Hippolyte Flandrin. It is one amongst several proofs in this year's Salon, that a portrait, if nobly wrought, is one of the most interesting of artistic products. That picture of the Emperor will be looked upon with awe centuries hence. Its chief characteristic is quiet power. The texture and details of the furniture and dress are quite accurately painted down to the smallest ornament, even to the watering on the broad ribbon across the Emperor's breast, and yet, in spite of this imitation, so true with so little effect, the head is all in all. There is not the slightest attempt to flatter, unless perhaps in the benignity of the expression and the quantity of it thrown into the eyes, which, in the original, are usually devoid of meaning. It is scarcely necessary to describe this picture, because nearly every reader must have seen it at Kensington last year, and no one who has once seen it is likely ever to forget it.

\* *Français (François Louis)*.—This painter has a sad and noble picture of Orpheus mourning for Eurydice. It is moonlight, and the tomb is near, with the friends of the dead about it. Orpheus, alone, leans against a tree, lamenting. The landscape is of a very high order. The near tree being the best in point of branch-drawing that I have yet seen by a French artist. The mystery and poetry of the scene are beyond praise, and go straight to the heart. United to these qualities there is an unaffected classic feeling which gives the artist perfect sympathy with his subject. The colour however is too grey, though better than in ordinary pictures of moonlight. The colour of moonlight in nature varies very much, but its warmer tones, by far the most beautiful, have been seldom painted.

\* *Gérome (Jean Léon)*.—Here is a Frenchman who seems to have all the good of English pre-Raphaelitism with none

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A † preceding a name indicates that the painter is Officer of the Legion of Honour.

of its extravagance. He is as minute as Holman Hunt himself, omitting absolutely nothing that can be told in paint, yet his detail, however marvellously studied, is always kept perfectly subordinate to the main purpose. His picture of "the Prisoner" represents a boat on the Nile with an unlucky prisoner in it bound hand and foot. The rowers are a wonderful study, their muscular shoulders and arms wrought out to the utmost, even down to the swelling sinews of the wrist, whose strong cords conduct the power of the arms and chest down to the hands that grasp the oar. There is so much masterly drawing in every bit of this work, such perfect care, such loyalty to fact, that you cannot find one thoughtless touch in it. The distant shore of the Nile is a lesson for a landscape painter; the polished ripple in the calm water and the long-drawn reflections are full of delicate truth, the sky right in colour, and painted, it seems, at once. A curious property of this picture, and which goes far to prove its consummate truth, is that the spectator has no idea at first that it is minute work, for the details, being modest and in their right places, do not continually cry aloud, "See what a multitude we are!" as details are too much in the habit of doing in England. After gazing at the picture for five minutes we begin to discover that it is full of minute facts which we had not seen; and if we go to the picture every day for a week we shall always find something new in it.

The picture of Molière at the court of Louis XIV. by the same painter is an astonishing piece of work, so thoughtful, graceful, and refined in conception, so exquisitely perfect in execution. The incident is that famous one when the King gave a lesson to his proud courtiers by inviting Molière to eat at his own table, since they considered him unfit for theirs. Perhaps Louis was the more honoured of the two when they sat thus together, but the courtiers did not think so. In their view the King had lost all sense of dignity when he let that play-wright eat with him. Every face is full of expression, the King's beaming with malicious enjoyment at the sensation he has just created; Molière, already seated, is bending modestly forward with his

two-pronged fork in his hand to attack the viands in obedience to the royal will. The pale Bishop in the corner, with the violet vestments, is especially indignant, his face white with anger and full of scorn, but the King is not in a humour to be frightened by anybody's crosses looks just now.

As to the execution, it is enough to say that everything is honestly drawn, down to the embroidery on the stockings, with firmness and accuracy, yet no undue emphasis. Every detail is treated patiently and respectfully.

There is another picture of precisely the same incident by a clever painter, M. Leman. His interpretation is lively and skilful, but a careful comparison of the two pictures only makes Gérôme's great quality more conspicuous. That quality is best expressed by the French word *distinction*. It is more than refinement, it is consummate grace joined to perfect knowledge.

*Glaize (Pierre Paul Léon).*—This M. Glaize is the son of the painter of the picture called "Un Pilon," which was in our Universal Exhibition, and whose moral object was to teach the nations not to persecute their benefactors. M. Léon Glaize has a picture of Æsop in the house of Xanthus, notable as a result of the archæological tendencies of our time. It is a reproduction, as faithful as modern learning will permit, of the real old Greek existence. Such pictures as this and Boulanger's Cæsar ought, it seems to me, to have a recognized educational function, and should be habitually purchased by our wealthier colleges and schools.

‡ *Gudin (Théodore).*—When a painter is extremely famous I always take it for granted that there must be a reason for it. If I can't find out the reason, I feel baffled for the time, as a man of science does when he sees a result in nature for which he cannot account. The reasons for the celebrity of painters are very various. They are often celebrated for other

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A ‡ preceding a name indicates that the painter is Commander of the Legion of Honour.



things than the power of painting, and yet, since they are painters, their celebrity is always popularly attributed to their paintings. Gudin is a very celebrated painter, and yet it seems to me, and to many others, that Gudin cannot paint. What are the causes of his celebrity?

French landscape painters are generally addicted to most unimpressive subjects. The subjects of Gudin are always in themselves highly impressive, and people who are not sufficiently sensitive to bad work for their attention to be diverted by it from the subject, are naturally powerfully impressed by Gudin's pictures. He is the only Frenchman who seems ever to have thoroughly felt the strength and fury of the sea. He was about the first Frenchman to discover that a landscape might arouse any livelier emotion than that of a mild and tranquil sentimentalism. There is in all men's breasts some rude sensibility to the power of nature, some chord that has no echo for her sweet and quiet harmonies, but which vibrates violently to the loud music of the thunder and the waves. The very rudest men can feel the awfulness of shipwreck, and one of the most popular subjects in dioramas and such-like entertainments for the people is the traditional storm at sea. Again, Gudin has all the popular sensitiveness to splendour and show; a great pageant moves him, and he renders it with much appearance of glitter and bustle, though in bad colour, and with the touch of an amateur. He has pushed his way in the world, established his social position by marriage with a lady highly connected in Scotland, and is a sort of princely artist, receiving royalty at his house. Some years ago he was generally believed to be a genius, and some French critics, with that curious faculty which they often have for comparing painters who have not one single merit or defect in common, called him "the second Claude."\* At the present day his name is not what it used to be, and a century hence it will be mentioned only to point the moral, that Governments are not ne-

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\* This excessively stupid expression may be taken to mean that these critics considered Gudin to be the best landscape painter but one that France had ever produced.

ceffarily good judges of art, and that a man may be fucceffively Chevalier, Officer, and Commander of the Legion of Honour without being either a found draughtfman or a competent colourift.

*Guillaumet (Gustave).*—I have never been in the Sahara, not having once croffed over into Africa, but there is fuch a queer look about a picture of it by M. Guillaumet that I felt from the firft ftrongly difpofed to accept it as true. Any *true* representation of one country muft always look ftrange to the inhabitants of another country. If Englifh and French people generally receive, without queftion, any representation of fcenery not familiar to them, be fure it is quite falfe from beginning to end; if they call it odd, there is fome chance of its being true; if they cry out as if they were hurt, the chances are ten to one in favour of its fidelity. This picture is the oddeft, queereft, moft eccentric, leaft academic thing in the Exhibition, it therefore probably deferves our ferious attention.

At leaft it agrees with all the authentic books of travel that I have read, and as a representation of clear atmosphere it reminds me of clear evenings in Provence. The blue, fharp, angular hills in the remote diftance are quite right, I am certain. The evening fky is accurately graduated to the weft, where the fun has fet a little time ago, and the fmoke of the camp-fires rifes in ftraight columns in the ftill, pure air. A number of Arabs are uttering their evening prayer, before their dark brown tents. They are not graceful, but they are ftrangely wild and pathetic as they prostrate themfelves on the fands of Sahara in that Prefence which no wandering camp can quit.

It does the jury great credit to have admitted this picture, for it is precifely of that order which juries fo often refufe, becaufe their truth is ftrange.

\* *Hébert (Augufte Antoine Erneft).*—The charm of Hébert's work is a morbid poetry, which has for fome people a very ftrange and ftrong fascination. I hear that he is ill, and therefore fhall not criticife his pictures, merely obferving that that

morbidity, however powerful over many spectators, is not a thing to be desired.

\* *Heilbuth (Ferdinand)*.—His three Roman subjects, Cardinals on their promenade, Seminarists walking out, and the interior of a Cardinal's coach, are so full of character, that they seemed to me, who am not familiar with the subject, almost to verge upon satire. Two English gentlemen, however, who were with me at the time, and who both know Rome well, assured me that these works are simply true and no more, though full of infinite delicacy of observation, even down to the slightest gesture. This sort of delicacy scarcely admits of explanation in words, but we had it once to the full in Leslie. In these three pictures there is not a face, hand, limb—no, nor one scrap of costume anywhere, that is not instinct with character.

The execution is of the highest order; I have never seen so much power of painting united to such keen insight into the varieties of expression. In the promenade of Seminarists there are several heads quite comparable to Velasquez.

*Lambinet (Emile)*.—To my mind Lambinet is the best lowland landscape painter in France. His execution is perfect of its kind, and he is sensitive to colour. I admire his accurate, strong, decided brushwork very much. The quality of his thick colour is remarkable. I see no trace of repainting to *correct* colour anywhere, and his touches have that found, frank quality that Rubens admired, and which comes of knowledge and decision alone. Lambinet's knowledge of nature, so far as it goes, is nearly unerring, sounder than Rousseau's, more delicate than Daubigny's. He has a picture of a French village this year which is full of good work. It is painted first roughly in thick colour, then glazed richly and boldly, making every touch of transparent colour as useful as possible. Sometimes, as in another picture of a French river, the canvas is almost bare in places, and the brush-marks are visible in the thick paint all over the sky. There is in all Lam-



binet's work a complete harmony of execution, everything being finished just so far as to take its own place in the subject, and no farther.\*

*Nazon (François Henri).*—Not a celebrated landscape painter, but one highly accomplished in the use of thick colour. Indeed his colour is even too heavy, though applied in a practised and masterly way. In his winter scene the trees are full of woody character, and the evening sunshine in the foliage near the river Aveyron in another work is right and brilliant. There is a fine gleam of light on a distant island and near coast in a view of the Bay of Cancale. There appears to be evidence in this painter's work of stronger thought and feeling than we generally find in French landscape painters, but he is in great danger of attaching too much importance to impasto, which he lays on only *too* cleverly.

*Omer Charlet (Pierre Louis).*—A huge picture by him of the Martyrdom of St Bartholomew is typical of a certain sort of religious painting. The model who served for the faint is gracefully extending himself in a state of nudity in the foreground of the picture, whilst two French gentlemen, dressed in an Eastern costume, politely sustain him, a third is looking upon him with a soft and amiable expression, and a fourth is merely tearing a strip of the faint's flesh from his breast with a pair of common pincers. Above these are some courtly figures on a flight of stairs, backed by nondescript architecture of a classical character. A particularly telling bit is the redness of the raw flesh, which the pincers have just torn open.

This picture is going to be hung up in the Cathedral of Rochelle!

*Pafini (Albert).*—An Italian by birth and really a noble

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\* In Constable's work a large proportion of the touches were either without definite meaning, or failed to express any. In much of our modern detailed landscape the detail is obtrusive and destructive. Lambinet never wastes one touch.

landscape painter, being endowed with a rare sense of sublimity, and size, and space, and light. His view of Mount Sinai is more than magnificent, it is overwhelming. Owing to his strong sense of light, Pafini, like Turner, works in pale colours; his tones are not what is called rich, but he feels the power of vastness so thoroughly that he is lifted by this passion alone far above the ordinary French landscape painters of little "bits." Lambinet is excellent in his way, but not in the least sublime. Pafini is full of sublimity. That long long wall of grey precipice in the Sinai, stretching away for miles and miles across the picture, is quite awful and tremendous. The figures, too, are every one of them valuable and well put in, aiding the expression of space, and even of desolation. Another Oriental subject near this is just as wild and boundless, and full of light.

\* *Pengilly-L'Haridon (Octave).*—I mention this painter on account of the simple truth of his picture of the Shepherds led to Bethlehem by the Star. It is quaint and Eastern, original in conception, and unpretending in execution. A few poor Eastern shepherds are walking hard in the twilight, their dogs along with them; they are weary, for they come from far; the very dogs are weary. But before them in the sky over a mountain, whose uppermost heights are rosy with the last rays of the set sun,\* shines a star of supernatural splendour, and under the star in the distance there is a little, humble, flat-roofed Oriental building where another light is shining. Seeing this, they press on, for there shall they find *the Child*.

*Protais (Paul Alexandre).*—The power of his very quiet and unobtrusive works is really wonderful. Everybody looks at them, everybody remembers them, everybody is moved by them. And yet they are mere military pictures—mere pictures of soldiers marching or resting, such as we have seen a thousand times. Nay, not so, such rather as we have never seen before

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\* A poetical and artistic way of indicating that the star was in the east.

in this world! Military painting, for the first time, with a tender, living, feeling soul in it—military painting in which there is true pathos, and not mere blood and horrors. Many a great canvas, smeared all over with slaughter, has left us either totally indifferent or merely disgusted, and yet this Protais, out of the old hopeless materials, and on much smaller canvasses, and with exquisite good taste and moderation, has wrought something which touches all hearts.

His picture entitled "Morning before the Attack" represents a small body of Chasseurs de Vincennes marching warily towards the enemy on hilly ground, in the cold light of the early morning. There is no glare of colour, but the dark uniforms harmonize pleasantly with the grey sky and dewy green mountain-ground. The execution is modest and simple, a little too methodical perhaps, but without dash or bravura; and the spectator is made to understand that the artist would rather he felt the awfulness of the moment than wandered from the matter to admire pretty tricks of execution or clever bits of detail. The most striking thing about this picture is the timid, scared, anxious look of all the young soldiers. Soldiers, I am told, on going for the first time into battle always feel very nervous, and look so too, bobbing their heads invariably on the first discharge of the enemy's cannon. But they are brave at heart for all that, these young Chasseurs of Vincennes, and march along with their anxious young faces to the enemy. The veterans are calm and business-like, one of them with medals on his breast carefully examining the lock of his musket, another stooping to arrange his legging. The young lieutenant in advance with his drawn sword, steps cautiously forward, waiting for the sound of the trumpets behind him, and staring with wild wide eyes into the distance, unseen by us, where the white Austrians await him. The trumpeters are going to sound the advance; they hold their trumpets ready, but the mounted officer, with a little gesture of his left hand, says, "Not just yet."

In the "Evening after the Combat" we recognize the same faces, yet not quite all, for some are lost now. The young officer is looking with intense sadness on the body of an Austrian



already stiffening in the grass at his feet. There is an Austrian prisoner or two amongst the group. One of the trumpeters has been wounded in the leg, and is sitting down looking at his wound in a contemplative manner, wondering whether it will be a very bad job. There is scarcely any blood in the picture, but what there is is peculiarly awful. A veteran is wiping his red bayonet with a wisp of grass. No doubt soldiers often wipe their bayonets in that way, but the tired, indifferent look of this one as he is doing it is a study. The bayonet would get rusty, you see, during the night, so this crimson Austrian blood must all be well wiped off it, and the wisp of grass will do. Another veteran is wiping his forehead with his sleeve, not a refined action, but one indicative of sweat. A battle is here briefly described as a sweaty and bloody business, accompanied by wounds, as in the case of the trumpeter; death, as in that of the dead Austrian; taking of prisoners, as those other Austrians testify; sorrow, as the face of that youth bears witness; and joy at finding one's friends unhurt, as those two happy friends proclaim who are locked in that loving, French embrace. The mounted officer, I fear, is left dead on the field, for a sad-looking soldier in the corner has his epaulettes in his hands. As for the young men, now baptized in the fire of battle, they look weary of their day's work, and slightly disgusted with it.

"A return from the trenches in the Crimea" is remarkable for the same combination of much sadness and resolution in the figures, with great moderation in the expression of horror. The ground is all covered with snow. You see a trench in the distance. The sky is of that peculiarly dull leaden kind that occurs so often in snowy weather. An officer and a few men are coming home to the camp, worn out with long duty, and marching with that heavy, dogged, silent resignation that brave men show when weary. The only indication of slaughter is a little stain of blood on the snow in the foreground, and an empty cap near it.

I have dwelt on these pictures because they are notable and very rare examples of right and sound feeling for the true romance of war. In comparison with vulgar thrusting with bayonets and lopping off of limbs with sabres, and pouring out

of blood, these modest and sublime studies of the expression of men's faces in trying circumstances are, to me, full of infinite interest. The truth is that Protais has opened a new mine in military painting. He has discovered that the sublimity of battle is neither in the smoke of gunpowder, nor the flash of steel, nor the glare of madder-dyed breeches, but rather in the faces and feelings of the men.

\* *Rouffeu (Théodore)*.—A very celebrated French landscape painter who has a better work than either of the two at the Salon, in the permanent Exhibition on the Boulevard des Italiens. So far as I can judge by a small picture in the Salon, there is a grave fault in Rouffeu's oak leafage. It is all *countable*, and stuck on in bunches. It is nearly as bad as the old Dutch foliage.

Rouffeu has a great deal of feeling, however, and a profounder mind than either Daubigny or Lambinet.

*Servin (Amédée Élie)*.—A very strong landscape painter of the ordinary French woodland sort, working in thick colour with much facility and success. His large picture, "Dans les Prés," is certainly one of the cleverest things in the Exhibition, yet it has little hold on the mind, from sheer poverty of subject. It is a scene such as you see every day and everywhere in country places in France—a few graceful trees and a figure or two, and so there is nothing individual enough about it to make a lasting impression.

\* *Wyld (William)*.—A painter high in the French school, yet an Englishman by birth. Wyld's English reputation is not nearly so high as his French one, but he is well known in Manchester, where many buyers invest largely in his works. In London Wyld is comparatively little known, for he hardly ever exhibits there. His work is essentially French in execution, having a good deal in common with Belly, whose street-scene in Cairo reminds me of Wyld, and is indeed painted precisely on his principles. These principles may be briefly stated to be, 1st, The most profoundly

studied balancing and subdivision of relations and weights\* of colour: 2nd, The art of arriving at quality and variety of accidental tint by scraping superposed layers and afterwards utilising the tints so obtained in a cunning way to express natural infinity: 3rd, The love of thick colour, and the sort of texture obtainable in it. As I have had occasion to observe elsewhere, the excessive passion for accurate and scientific balancing of tints leads Wyld to endless labour in painting the same canvas over and over again (so much as sixteen or twenty times), so that although there is not much minuteness of detail in his works, they are as painfully laboured as the most detailed pre-Raphaelite landscapes. It therefore constantly happens that Wyld concentrates the labour of days or weeks on the mutual relations of a few exquisite greys that an ordinary observer passes without notice. Still his works fetch, deservedly, very high prices, so much as a thousand pounds having lately been refused for one of them. In the present Salon there are three Wylds,—a view in the Bay of Naples, belonging to Sir James Watts, a view of Naples from the Villa Reale, belonging to Mr Langworthy, and an effect of early morning on the Grand Canal at Venice, the property of Mr Cottier. The last is quite wonderful as a study of greys, the effect of early morning being rendered with exquisite truth and delicacy of feeling. The colour in the other two pictures is more brilliant, and the water in the Bay of Naples singularly lucid and beautiful. The most striking qualities of Sir James Watts's picture are the gradual recession of distances, and the brilliant expression of sunlight.

#### THE REJECTED PICTURES.

Mr Whistler's famous "Woman in White" is amongst the rejected pictures, and, to his great credit, he courageously left

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\* Artists use this expression to indicate the relative *darkness* of tints. The balancing of weights of colour is therefore the arrangement of tints with reference to their due place in the picture as *lights and*

*darks*, a matter of enormous difficulty, and too much neglected by ordinary painters, whose works are full of solecisms in this respect.



her there. The hangers must have considered her particularly ugly, for they have given her a sort of place of honour, before an opening through which all pass, so that nobody misses her. I watched several parties to see the impression the Woman in White made upon them. They all stopped instantly, struck with amazement. This for three or four seconds, then they always looked at each other and laughed. Here, for once, I have the happiness to be quite of the popular way of thinking.

The pictures exhibited as refused are generally very bad, but there appears to have been some injustice in the matter of landscape, three men especially—Chauvel, Blin, and La Poëtolet being as good as many painters whose works are admitted. Perhaps the jury do not know or care much about landscape. Very few of the refused figure-pictures are good, still there are two or three which it seems wrong to have rejected. There is a very clever picture of a table spread with refreshments, oysters (*de Cancale*), peaches, &c. The oysters and peaches are imitated with great truth, and none of that unnatural texture and violent colour so common in superfine English fruit-pictures. The painter of this work, M. Jules Leroy, has some right to complain. Artists who have a talent for imitation ought not, however, to waste it on oysters, of which, if people only take care, there will always be a plentiful supply. Good imitators ought always to imitate rare things that can seldom be seen. Blaise Desgoffe is the only man who seems to have understood this thoroughly.

The principal absurdities amongst the refused pictures are an amazing gentleman in a Freemason's costume (unrivalled for symmetric accuracy, both sides precisely alike to the very ears); a picture of horses; a topographic landscape with a railway, and mill, and road in it; some queer things of the school of Courbet, and almost as ugly; and, lastly, a huge picture by M. Cazal, of a gaunt, bay, tailless horse that has just stopped one of his pursuers with a kick in the ribs, and is rearing in the foreground, whilst another, seizing his nostrils, is thus lifted off the ground. I ought not to omit a remarkable picture of the realist school, a translation of a thought of Giorgione into modern French.

Giorgione had conceived the happy idea of a *fête champêtre*, in which although the gentlemen were dressed, the ladies were not, but the doubtful morality of the picture is pardoned for the sake of its fine colour, and it hangs not far from the Marriage of Cana, in the noblest hall of the Louvre. Now some wretched Frenchman has translated this into modern French realism, on a much larger scale, and with the horrible modern French costume instead of the graceful old Venetian one. Yes, there they are, under the trees, the principal lady, entirely undressed, sitting calmly in the well-known attitude of Giorgione's Venetian woman, another female in a chemise coming out of a little stream that runs hard by, and two Frenchmen in wide-awakes sitting on the very green grass with a stupid look of bliss. There are other pictures of the same class, which lead to the inference that the nude, when painted by vulgar men, is inevitably indecent. Cabanel's Venus, though wanton and lascivious, is not in the least indecent; neither is Paul Baudry's beautiful girl on the sea-beach—but these pictures *are*.

The general conclusions to be drawn from the Salon of 1863 are, that the most influential painters of the contemporary French school have already abandoned the Grand Style, and are as faithful to fact and nature as our own; that they are strong in figure and in animal painting, but generally weak in landscape, the three best landscape painters in France at present being Lambinet, a Frenchman, Pafini, *an Italian*, and Wyld, *an Englishman*. Nevertheless, their animal painters, Troyon, the Bonheurs, and others, introduce landscape with much truth and power as backgrounds to animals.

Several distinguished artists, amongst others Meissonier, Troyon, Rosa Bonheur, Ingres, and Delacroix, do not exhibit this year.

The French are extremely fortunate in having no vested interests which forbid the formation of art exhibitions on the most splendid and truly national scale. Whatever errors the jury may have committed, it is impossible to excuse them on the plea of want of space.

In England we were very near having a National Exhibition

of new pictures at Kenfington last year. *It was, however, at last decided to refuse all English pictures, however meritorious, that had not already been published.* It was publicly asserted, and not, so far as I know, denied, that this decision was arrived at out of consideration for the interests of the Royal Academy. That is to say, that the valuable right of sending the latest specimens of their skill, a right accorded to all the exhibitors in other departments of human production, and to all *foreign* painters, was denied to English artists, out of regard to the interests of a body which is supposed to exist for their especial advantage.

It is not my duty to discuss here the important questions at present in consideration with reference to the reform of the Academy. But one thing ought to be strongly urged by every writer on art at the present time. We need a *national* exhibition. As the Academy exists at present, we see the lamentable spectacle of a small class at the head of a profession whose interests are in direct antagonism to those of the body of the profession. The difficulty is to reconcile these conflicting interests. Whilst other heads are at work on this delicate and almost hopeless task, the present writer claims attention to the fact that the French have already carried into execution such a National Exhibition as we in England are only idly talking about and dreaming of. The French Salon of 1863 is, in very many respects, a model so excellent that no narrow antipathy to France ought to prevent us from adopting it.



CATALOGUE  
OF THE  
DRAWINGS OF NICOLAS POUSSIN  
IN  
THE ROYAL COLLECTION, WINDSOR CASTLE.

*By the Editor, with Notes by the Baron H. de Triqueti.*

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THE history of the Royal collection of drawings has not yet been perfectly ascertained, and the materials for it, as far as at present known, are very unsatisfactory. A few notes exist in an old manuscript catalogue of the collection; some notices, but unhappily both brief and contradictory, are to be found in the works of Rogers, Chamberlaine, Ottley, &c.; and a few traditions exist which have not hitherto been printed.

No part of the present collection can be traced to the possession of Charles I. We find in Vanderdoort's catalogue the following entries (p. 58, No. 47): "A painted book in quarto in brown leather, with the King's arms upon it when he was Prince, containing several actions and postures, invented by Michael Angelo Buonaroti;" and (ibid. No. 49) "A book in large folio, in white vellum, wherein some eight little drawings, done by Horatio Gentileschi." But we do not know what became of these books, no mention being made of them in any account of the valuation and sale of that King's pictures, &c., by the Long Parliament.

Soon after the accession of George II., Queen Caroline found in a bureau or chest at Kensington Palace,\* the celebrated col-

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\* Walpole's *Anecdotes of Painting* (Wornum's Edition), vol. i. p. 84.

lection of drawings by Holbein. In the same chest Mr Dalton (who was the actual constructor and first keeper of the present collection), at the commencement of the reign of George III., found the volume of drawings by Leonardo da Vinci which was formed by Pompeo Leoni.\* And at one of these two periods were found in the same place, certain other drawings of Raphael, Parmegiano, and other masters, which are now in the Royal collection.†

There is no record of the acquisition of these drawings, but it has commonly been supposed that they were purchased from the great Earl of Arundel. This, however, cannot have been the case, for the Earl did not leave England, and therefore did not part with any of his treasures, till the year 1642, before which time the unfortunate King had been compelled to relinquish entirely his purchases of works of art. Besides, many of these drawings, together with others known to have been in the same collection, were engraved by Hollar at Antwerp at various dates, some after the death of Charles, as the inscriptions on the prints show.‡

If it were permissible to hazard a conjecture with a view chiefly to direct the inquiries of those who are interested in and have the opportunity for such researches, I would suggest that the whole of these precious master-pieces might have been purchased by Charles II., by means of Sir Peter Lely, who was himself an intelligent collector of drawings.§ And it would be

\* Rogers' Collection of Prints in imitation of Drawings, vol. i. p. 4. He speaks of this volume as having been placed where Dalton found it by Charles I. himself, but refers to no authority.

† MS. Catalogue of collection.

‡ See Parthey, Nos. 272, 1214, 1215, 1220, 1342, 1395, 1771, and 2093.

§ Dallaway in a note to Walpole (*u. s.*) says, "The Editor has reason to believe that they were purchased for the Crown, at the sale of Henry, Duke of Norfolk, in 1686. *London Gazette of that year.*"

My friend Mr Rye, of the British

Museum, informs me that he can find nothing in the "*London Gazette of that year*," nor of the immediately adjacent years, to support Dallaway's belief. Mr Carpenter has furnished me with a quotation from Sanderfon's "*Graphice*," which shows that the Holbein Drawings were in the possession of the Earl of Arundel, at the time of his death. And I am indebted to Mr Rye for another quotation from the Appendix to Alexander Browne's "*Ars Pictoria*" (published in 1675), which says of these drawings, "The book hath been long a wanderer, but is now most happily

in perfect keeping with the King's well-known character, that when acquired they should be put away in so careless a manner, as to be, in effect, lost to the world for above half a century. William III. is known to have been a collector of prints, and in fact commenced the accumulation of Hollar's works now at Windsor, but there is not the least evidence that he collected any drawings.

The first addition to these relics of the Arundel collection was made by Sir Robert Walpole, who presented to Queen Caroline the fine portraits of Holbein and his wife, which have been up to the present time at Hampton Court. It appears also that Frederic Prince of Wales purchased from Dr Mead's collection drawings as well as miniatures, since there are some now at Windsor which formerly belonged to that distinguished collector.\*

The collection now consists of above ten thousand drawings, the greater part of which are by Italian masters. And of these by far the larger number are of the 17th and following centuries. Of Domenichino alone there are 1700 drawings.† But there are superb examples of the finest styles of Michael Angelo and Raphael, in addition to the drawings of Leonardo before mentioned. There are also several fine specimens of the pre-Raphaelite masters, and a series, unequalled in extent and interest, of the works of the great pupils of Raphael.

*fallen into the King's collection;*" which decides the question as far as the Holbeins are concerned, and also proves that Charles II. had a "collection." The copy of this Appendix, in the Print Room of the British Museum, is dedicated to Sir Peter Lely. And Evelyn, in his Diary, under date May 9, 1683, speaks of Lely as a purchaser of some of Lord Arundel's drawings. These references, for which I am indebted to Mr Carpenter and Mr Rye, go far to give to my "conjecture" the character of certainty.

\* The priced copies of Dr Mead's Catalogue, which I have seen, do not contain the names of the purchasers, and the

drawings are generally described by far too vaguely for identification. A MS. note in the British Museum copy enables me to identify one by Holbein at p. 28, described as "A Man's Head," with the portrait called "Anne of Cleves," now at Windsor. Mr McCulloch's copy has a contemporary note, which states that Dr Mead sold his miniatures to the Prince of Wales "during his life-time." It is possible that similar notes might be found in other copies of this very scarce catalogue.

† Rogers states, p. 98, that these drawings were formerly in the possession of Carlo Maratti; they, therefore, were procured as part of the Albani collection.



The German and Flemish masters are not very strongly represented, but there is a good selection of the productions of the Dutch School in its various styles.

The process by which this great number of drawings was brought together was very simple, but the details are involved in great obscurity. Mr Dalton appears to have been commissioned and empowered to purchase whatever could be bought in Italy\* at the time of his visits, and many acquisitions were made through the celebrated Consul Smith.† Amongst the special purchases thus made were the Bonfiglioli Collection from Bologna,‡ and the collection (as it is understood) belonging to the Albani family.§ There must have been other purchases of a similar character, but no record of them is known to exist.||

The drawings thus brought together were laid down in large folio volumes, without too nice a regard to the classification of the works of masters or schools. No protection was afforded by "mounts," and each drawing was surrounded by an astonishing frame-work of borders, generally matching the most conspicuous colours in the drawing itself. The Holbein drawings, which Queen Caroline had kept framed and glazed at Kensington, were once more mounted in books, in the same fashion; and the drawings by Leonardo of the most general interest, were taken out of the old volume and similarly treated.

A catalogue also was made, but it did not describe the drawings in all the volumes, and by some accident took no note of several of the volumes themselves.

Having received Her Majesty's gracious permission to insert in this Review catalogues of these drawings, I purpose to commence with those of Nicolas Pouffin, of which there are nearly 140

\* Metz' *Imitations of ancient drawings*, p. 3.

† The fine series of drawings by Canadetti was amongst these.

‡ MS. catalogue.

§ I was informed by H. R. H. the Prince Consort that the purchases from

the Albani Collection were very extensive. They certainly included the drawings by Maratti as well as those by Domenichino.

|| A few of the drawings bear Sir Peter Lely's mark, and on a few others are seen the marks of other old collectors.

in the collection. Of these 68 are at present inlaid in an oblong volume bound in red morocco, and stamped on the covers with the arms of the Maffimi family of Rome. This volume is stated, in a title written in English, to have come "from the cabinet of Card. Maximi," and a companion MS. volume\* contains a description of these "original designs and sketches in Italian." In the title it is said to have been "writ by Giov. Battista Marinella Armengol," one of Poussin's scholars, who addresses some prefatory remarks "*alli studiosi della pittura.*"†

It is not known when or how this volume was procured. But it is probable that it passed from the possession of the Maffimi family into that of Dr Mead, and was purchased from him by Frederic Prince of Wales. This, at least, was the way in which a book of drawings by Pietro Santo Bartoli became part of the Royal collection. Of which the Count de Caylus‡ states, that they were copied from the drawings which Giovanni da Udine and others made, by the direction of Raphael, after the ornamental paintings, &c., discovered in the Baths of Titus at Rome. The title-page clearly identifies it with the Count's description.

It is this volume of which Bellori § says, "*Di quali designi si conservano alcuni in un libro di sua mano nella bibliotheca del Signor Cardinale Maffimi. Trà questi scorgefi il natale di Adone, che esce dal ventre di Mirra già in arbore convertita, con le chiome, e le braccia, disciolte in frondi, e con le gambe indurate in tronco: Evvi una ninfa, che aiuta à trar fuori il bambino, e l'altre vi accorrono con vasi; e arredi, riguardando la sua nuova*

\* The cover of this volume is stamped with the arms of the Maffimi family, quartering, Colonna impaling, party per fefs, in the upper half an eagle displayed, crowned, and in the lower, a tower.

† I have not been able to ascertain anything about this scholar of Poussin's. Perhaps some investigator of the history of art in Italy may be able to afford information concerning him.

‡ Abecedario de P. J. Mariette, vol. vi. pp. 174, 175.

§ P. 410. "Of these drawings they preserve some by his own hand in a book in the library of Cardinal Maffimi. Amongst them we see 'A Birth of Adonis,' who is being taken from the body of Myrrha already turned into a tree, with her hair and arms covered with leaves and her legs hardened into wood. There is a nymph, who assists in taking the child, and others who run with vases, &c., contemplating its new beauty with astonishment."

*bellezza con maraviglia.*" And Felibien states that he saw these drawings of Poussin at Rome, "chez MM. Maximi qui les conservaient soigneusement parmi plusieurs autres de sa main."\*

Nothing is at present known of the history of the other drawings by this master, which are found at Windsor; but I hope that as one consequence of this detailed description of them, some information may be obtained from the studios in this department of the History of Art.

Respecting this collection M. de Triqueti observes: "I consider this assemblage of Poussin's drawings—made during his lifetime, or very shortly after his death, by one of his own scholars, a collection which left the hands of its first possessor and passed to its present place without any alteration—as one of the most precious which exist; and if with them you take the remainder of these drawings, they form together the most beautiful collection of designs by this master with which I am acquainted."†

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#### CATALOGUE.

[(1.) The first drawing in the Massimi Collection is a fine engraver's copy of the Chantelou Portrait of Poussin, in red chalk, 8.85 × 6.6 inches in size; probably by J. Pefne. The MS. description does not notice the fact that this drawing is not by Poussin himself.]

1. (2.) The Eternal Father supported by Angels. A fine pen and ink sketch. The principal figure is represented as floating in the air, with arms extended, and the right hand raised, as if to suggest, says Marinella, "the creation of the world." Three angelic forms appear beneath this figure. Oval; 7.2 × 4.2 inches.

2. (3.) A Pastoral Scene, described as "Mercury in the form of a shepherd." A light pen and ink sketch, lightly washed with gray.

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\* Lady Calcott, in her *Life of Poussin*, p. 19, speaking of this same volume, says, "It is believed that there is still existing in the Massimi Library, a copy of the *Adonis* in Marini's handwriting, with Poussin's drawings interleaved." The other

*Lives of Poussin* exhibit similar mistakes respecting this book.

† The remainder of the notes of M. de Triqueti are embodied in the descriptions in the Catalogue.



Half the design is occupied by three bulls fighting, in the foreground ; in the middle distance, on the right-hand side, appears a group of six figures, one of which, seated, is playing on a shepherd's pipe. 12.5 × 7.3 inches.

3. (4.) Entitled in the MS. "Dryope transformed into a Lotus;" but this is doubtful. A pen and ink sketch, washed. In the centre of the composition, a female figure appears, standing, and plucking a branch from a tree near. On the left is a group of seven children, two blowing trumpets, and one of them a winged Cupid. On the right are five female figures, one seated, to whom another stoops, apparently directing her attention to the children. Two male figures, standing at the extreme right, look up to another, appearing above some rocks. 13 × 6.1 inches.

4. (5.) Achelous. A slight sketch in red chalk, retraced more fully with a coarse pen, and washed. Achelous is seated reclining on his urn ; on the right a child assists in supporting the cornucopia ; on the left, behind, are seated two nymphs with an urn standing between them. 5.4 × 5 inches.

5. (6.) Pan and Venus. A pen and ink sketch, slightly washed. Venus (or only a nymph), seated on the left, is resisting the attempt of Pan, kneeling beside her, to obtain possession of a wine jug. Cupid is pulling him back by his horns. His syrinx and pedum lie on the ground in front. 5.6 × 4.6 inches.

6. (7.) Cupid standing on a horse. A pencil sketch partly retraced in ink, and washed. Cupid, with flowers in one hand and arrows in the other, stands on a horse galloping to the left. A quiver with arrows in it hangs by the horse's side ; a string of hearts is round his neck ; a myrtle bough is arched over his neck ; and a wreath of flowers is suspended over his head. 4.5 inches square.

7. (8.) The same design. A pen and ink sketch, washed. The horse in this drawing is running to the right hand. 5.7 × 6 inches.

These designs were suggested by Cardinal Maffimi to represent the universal dominion of love.

8. (9.) Galatea and the River Acis. A rough pen and ink sketch. Acis reclines upon his urn in the foreground, with his back to the spectator ; beyond him, Galatea and another nymph, with a child, or a Cupid, are seated. 5.7 × 4 inches.

9. (10.) Group of Nymphs for the Birth of Bacchus, described as "Tyro and the Nymphs." A charming pen and ink sketch, washed with bistre. Three nymphs seated on the bank of a brook, one partly in its waters : an urn stands beside them. One of them points through the trees to the reclining figure of an aged river god, on the right of

the sketch. The paper has been cut so close, that part of the river god is lost. M. De Triqueti considers this drawing to be a first thought for part of the picture No. 204 of Smith's Catalogue.  $5\cdot7 \times 5\cdot1$  inches.

10. (11.) Cupid defending Venus from a Satyr. Fine pen and ink sketch, washed with bistre. Venus is seated on a bank, on the right-hand side, nude, with the exception of a slight drapery thrown across her knees; and Cupid with a stick is chastising the satyr, whom he has seized by the beard, and who is kneeling on the left-hand side. Probably a first sketch for the picture, No. 229 of Smith's Catalogue.  $3\cdot8 \times 5$  inches.

11. (12.) Satyr with a Child. Pen and ink sketch, washed. The satyr, with a basket of fruit, is carrying in his left arm a little boy, who is tugging at his beard.  $3\cdot6 \times 5\cdot2$  inches.

12. (13.) Satyr and a Nymph: described as "Venus sleeping discovered by a Satyr." A fine pen and ink sketch, washed with bistre. The nymph lies sleeping in a wooded landscape, the satyr, approaching from the left-hand side, is drawing aside the drapery which covered her. M. De Triqueti regards it as a first sketch for the picture in the National Gallery; No. 230 of Smith's Catalogue.  $10\cdot3 \times 4\cdot9$  inches.

13. (14.) The Birth of Priapus. A very fine sketch in pen and ink, washed. Venus is lying on a couch to the left hand of the composition, with nymphs and attendants beyond; some of whom are startled at the child, which is shown to them by an old woman; satyrs and Bacchanalians occupy the right-hand side, blowing horns, and offering wine to the nymphs. A spirited and curious, but obscene composition.  $12\cdot6 \times 7\cdot6$  inches.

14. (15.) A Sacrifice to Venus: described as a "Sacrifice to Priapus." A fine pen and ink sketch, washed. On the left-hand side of the composition, Venus and Cupid are seated on a dolphin, which she is guiding; in the centre is an altar, behind which are a young man and woman, who are the sacrificers; behind them, on the right, are an old man and woman, with a censer, and a tree with phallic symbols suspended on it. A beautiful but obscene composition. The drawing is made as if from a broken bas-relief, but is evidently the work of Poussin alone.  $10\cdot7 \times 7\cdot8$  inches.

15. (16.) Diana the Deer-Slayer. A rapid pen sketch on blueish paper. Diana apparently has risen suddenly from repose, and has discharged her arrow at a deer; whilst she grasps the drapery which is falling from her person. A nymph, with her back turned to the spectator, rises on her arm to see the effect of the shot; two others are near, behind. Large trunks of trees and shrubbery fill up the background.  $9 \times 5\cdot9$  inches.

16. (17.) The Death of Argus. A fine pen sketch, washed with Indian ink. In the midst of a rocky landscape, Argus sits in a profound sleep; Io, in the form of a cow, is seen on his left hand, and on his right stands Mercury, with his sword raised, about to cut off Argus' head, which has the common human aspect.  $7.9 \times 10.6$  inches.

17. (18.) Triumph of Bacchus. Rude sketch in red chalk, retraced more carefully with the pen, and slightly washed. Two centaurs, playing on the lyre and double pipe, draw the chariot in which Bacchus and Ariadne are seated. Nymphs and fauns, with the beasts sacred to Bacchus, and vases, thyrsi, sistras, &c., dance before and behind the car.  $16.1 \times 5$  inches.

18. (19.) Bacchanalian Festival: described as "the Mysteries of Priapus." A pen and ink sketch, washed with bistre. In the background is the façade of a hexastyle Ionic temple; on the left hand, in front, are dancers and tumblers, with cymbals and *crotala*; on the right, in the foreground, are various figures, seated or lying, playing on pipes, and having wine poured out for them; behind them a faun invites a female armed with a thyrsus, to celebrate the Bacchic mysteries. A huge vase stands before the temple, from which a child is drinking by bending his head into it. A beautiful drawing, but which has been torn into 15 pieces, and very neatly joined.  $12.4 \times 8.2$  inches.

19. (20.) Bacchanalian Festival: described as "the Ceremonies of Pan." A pen sketch, washed with bistre. Before a terminal figure, which stands on the right hand of the drawing, two fauns and two nymphs are dancing; one nymph pours out a libation on the statue; on the left hand a nymph defends herself and a wine vase, from the attempt of a satyr. A first idea of the composition now in the National Gallery, London; No. 221 of Smith's Catalogue. A fac-simile was published by Chamberlaine.  $12.8 \times 8.1$  inches.

20. (21.) The Indian triumph of Bacchus. A superb pen and ink sketch. Bacchus is seated in his car drawn by panthers; beside it, Silenus is supported on his ass by two fauns; nymphs, centaurs, &c., are on the other side; and it is followed by elephants, camels, and giraffes. The subject is bordered by a line; to the right hand of which are sketches of antique ornamental sculpture. On the reverse are two pen and ink sketches, enclosed within lines (the tops of the two being contiguous), which are first thoughts for the drawing next to be described. The principal groups of this composition are introduced, but the relations and arrangement are not the same. Entire length of the paper 12.2 inches. Dimensions of the first sketch  $8.3 \times 7.2$  inches; of the sketches on the reverse  $6.4 \times 5$  and  $6.4 \times 6$  inches.

21. (22.) A Bacchanalian Festival; described as the "Phallic Bac-



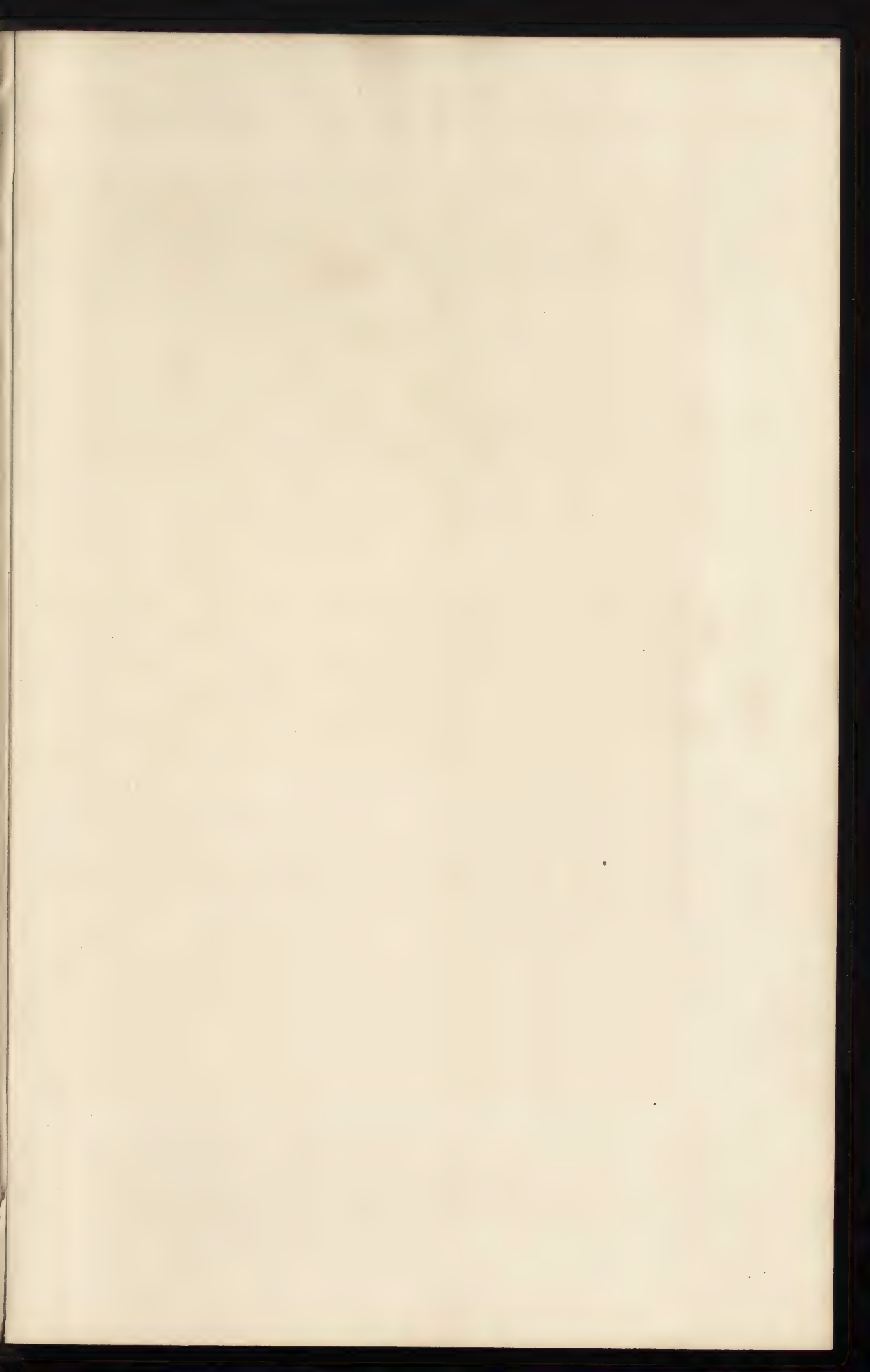
chus." A fine pen and ink sketch, washed with bistre. In the centre is a terminal figure of Pan, which a nymph, on the right, is adorning with flowers taken from a basket carried by a child, behind whom another nymph is dancing and playing on a timbrel. On the left, a third nymph is hurrying forward with the body of a fawn on her shoulders. In front of the statue a nymph has pushed an old satyr down, who has laid hold of a winecup in her hand : on the right, a faun and a boy are trying to raise a drunken satyr ; and on the left, another faun is supporting a nymph who is riding on a goat, and taking grapes from a basket on the head of a third faun kneeling behind her. Behind this group is a fourth faun blowing a long trumpet. The two pen and ink sketches on the reverse of the preceding drawing are studies for this composition ; which has been painted by Poussin, the picture being No. 212 in Smith's Catalogue, and in the possession of Lord Ashburnham : a fine copy of it, by Stella, is in the possession of Dr Elliotson. 13.1×8.9 inches. The photographic facsimile of this magnificent design, which accompanies this catalogue, is a little reduced in size.

22. (23.) Perseus and Andromeda. Roughly executed sketch in red chalk, retraced with the pen and washed with bistre. Perseus has slain the monster, which is seen dead in the distance, and beside it Andromeda still chained to the rock. Cupid pours water on the hero's hands, and Fame gathers palm-branches for the celebration of his victory. Behind him lie his arms, and Pegasus stands there, whilst sea-nymphs wonder at the Gorgon's head. On the left of the composition is a group of river gods and nymphs ; and Pallas appears in the clouds, on the right. A later and more finished sketch of this subject is also in the Royal Collection, and will be described subsequently. 12×8.9 inches.

23. (24.) Pallas and the Muses. Pen sketch washed with Indian ink. The Muses, with their several emblems, stand or sit in a landscape with trees and rocks ; and welcome Pallas, who with helmet, shield, and spear, is descending from the clouds to them. 8.7×11.9 inches.

24. (25.) Alpheus and Arethusa. A slight pen sketch washed with bistre. The nymph is retreating in terror from the banks of the river ; whilst the god, over whom Hymen holds his torch, eagerly advances to embrace her. Above appears Diana, who has interposed a thick cloud between Alpheus and the object of his desire. 8.6×11.8 inches.

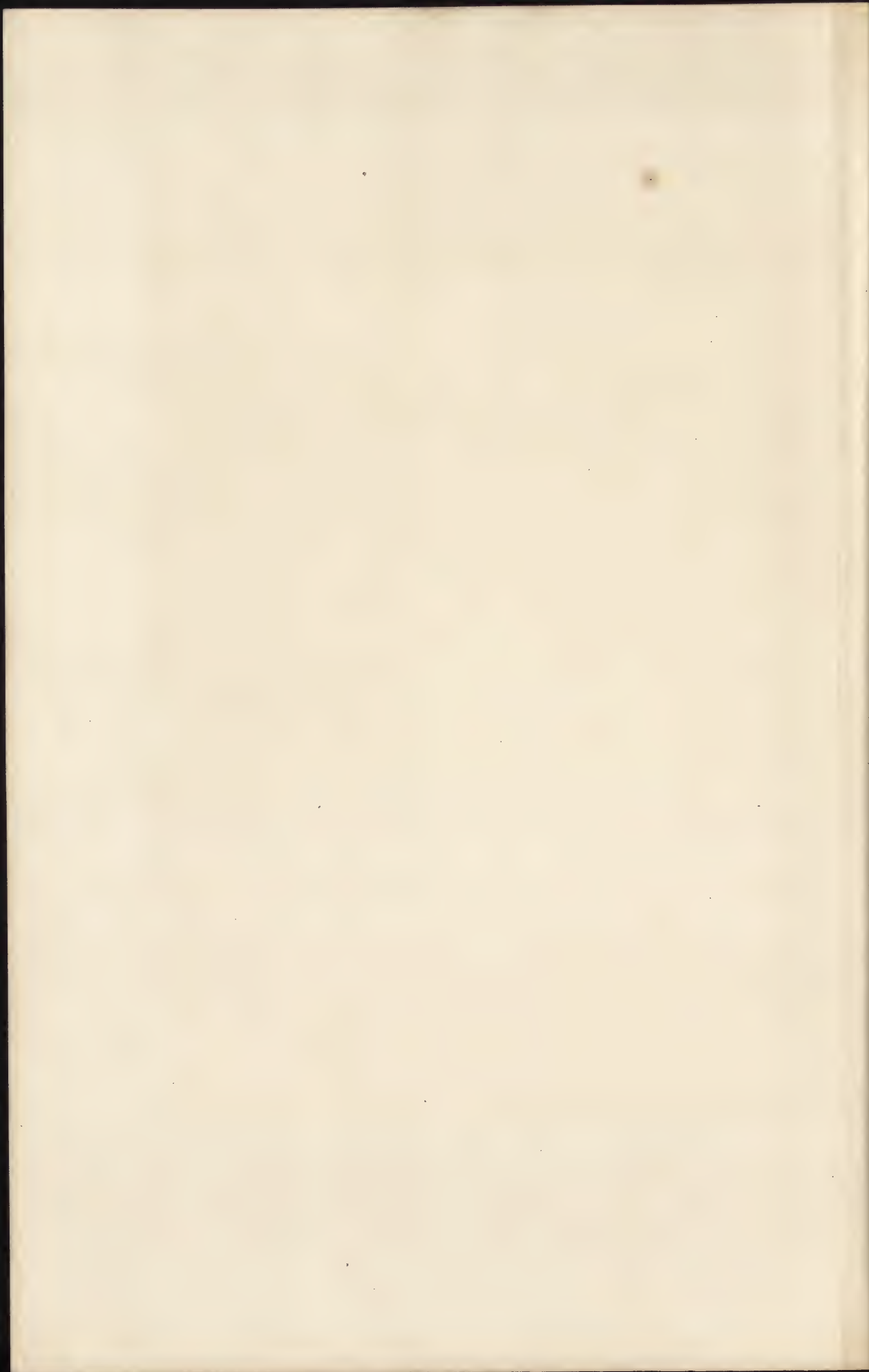
25. (26.) Medea murdering her Children. A slight and rapid pen sketch. Medea is in the act of stabbing one of her children, whilst the nurse, shrinking from her with horror, kneels beside the corpse of the others. Jason vainly stretches his arms from a balcony on the right to arrest the stroke, and behind him is Creusa. The statue of Pallas is seen in the background. A first sketch of a most vigorous composition,











of which a more advanced drawing is in the Royal Collection, and will be described subsequently. On the back is part of a sketch of a Holy Family, containing the figures of St Elizabeth and St John, with an angel hovering over them; and some fums in multiplication. 6.5×6.3 inches.

26. (27.) Hercules carrying away Dejanira. A beautiful pen sketch, washed with bistre. On the left of the composition, Cupid with his bow and quiver is seen directing the steps of Hercules, who is carrying off Dejanira in his arms. Behind him, one Naiad (with her back to the spectator) repofes on her urn, and another trims the horn of plenty with flowers; whilst a third female binds a garland round the head of the first. Two Cupids in the air, over them, bear the lion's skin hung over the hero's club. The right-hand portion of the composition is divided from this by a line. It shows a female seated, to whom another female, kneeling, offers the horn of plenty, a third standing by: and a king with crown and sceptre turns away, on the right, as if renouncing her. The portion to the left of the line has been engraved by Audran (Smith's Catalogue, No. 236), after a drawing in the Louvre; and in the Northwich Gallery was a superb sketch in oil of the same subject, with some differences in the manner of treatment. On the back are two very flight crayon designs for a Holy Family. Entire length 12.4 inches; length of part engraved by Audran, 7×8.5 inches.

27. (28.) Orpheus in the Infernal Regions. Pen drawing, washed with Indian ink. Orpheus kneels in the centre of the composition, playing on his harp. In the background, on the left, sits Pluto, with Proserpine leaning on his knees, and Eurydice standing beside him. Cerberus nods at his footstool; and in front Tantalus listens from the edge of his pool. On the right are the Danaides, Ixion, Sisyphus, and Prometheus, with his vulture sleeping in the foreground. 12.6 × 7.6 inches.

28. (29.) The Birth of Adonis; described as "Myrrha changed into a tree." Pen drawing, washed with Indian ink. In the centre of the drawing, Myrrha, with her hair and fingers changed into leaves and branches, and her legs hardening into the stem of the tree, is seen with the infant Adonis being taken from her riven trunk, by a woman, whilst on both sides are seen groups of nymphs, nude and clothed, who hasten to assist, or watch the event with interest. Another group is assembled on the left hand, on a rising ground, in the background. 12.7×7.2 inches.

29. (30.) Chione slain by Diana. An energetic pen sketch, washed with Indian ink. Chione lies dead on the left side of the drawing, bewailed by Dædalion and their two children; on the right hand, Diana, who is followed by two hunting dogs, contemplates the scene. It has



been engraved in facsimile by Chamberlaine, and entitled "Cephalus and Procris." 12.3×7.2 inches.

30. (31.) The Sacrifice of Polyxena. Sketch in red chalk, retraced and washed with pen and bistre. The victim kneels in the centre, and the sacrificing priest stands near, about to give the mortal blow. Behind are some of her friends lamenting her fate; the priests stand round the altar on the right hand, and the Grecian chiefs are on the left. Masts and yards of ships occupy the back of the scene. 13.8×6.8 inches.

31. (32.) Thetis bringing arms to Achilles. A beautiful composition, drawn with the pen, and washed with Indian ink. Thetis is embracing her son, on the left-hand side of the subject; and behind him stand two of his friends. Her nymphs in pairs bring from the right-hand side the cuirasses, helmet, and arms, the last pair being still half immersed in the sea; and near them, in front, the dolphins of the goddesses are waiting. 12.8×7.5 inches.

32. (33.) Polyphemus, Acis, and Galatea. Pen sketch, washed with Indian ink. The Cyclops, on the right hand, looks down from a rocky height on the two lovers, who are indulging in such caresses as would most inflame a rival's jealousy. The figure of Polyphemus, stretched out over the rock, is the only good portion of the design. 12.6×7.2 inches.

33. (34.) Byblis changed into a fountain. Pen sketch, washed with bistre and Indian ink. A little stream springing amongst rocks is seen in the centre, and behind it are trees. Groups of persons on both sides lament the nymph, and one, crowned with sedge, stands waist deep in water. 12.4×7.3 inches.

34. (35.) The Empire of Flora; described as the "Transformation of the Flowers." Coarse sketch with red chalk and pen, slightly washed with bistre. A first sketch for the well-known composition representing Ajax, Clytie, Narcissus, Adonis, &c. (Smith's Catalogue, No. 269). There is also in the Royal Collection a finished drawing of the same subject, which will be described subsequently. 11.4×8.3 inches.

*(To be continued.)*

REPORT OF THE COMMISSIONERS  
APPOINTED TO INQUIRE INTO THE  
PRESENT POSITION OF THE ROYAL ACADEMY  
IN RELATION TO THE FINE ARTS.

THE constitution, character, and working of the Royal Academy has been the subject of Parliamentary investigation before this year. Mr Ewart's committee—appointed in 1835 and 1836 to inquire “into the best means of extending a knowledge of the arts and of the principles of design among the people (especially the manufacturing population) of the country”—included in its subjects of consideration “the constitution, management, and effects of institutions connected with the arts.” The Royal Academy was fiercely assailed and stoutly defended before this committee. Haydon and Martin, Rennie and Foggo, Hurlstone and Clint, attacked it as a nest of intriguers, actuated by the basest personal motives, as a source of influences repressive of genius and destructive of all the higher forms of art, as illiberal and unfair to artists beyond its pale, and as degrading even its members and associates, the one into tyrants, the others into toadies. On the other hand, the defence of the Academy was conducted by Sir M. A. Shee, its president, and Mr H. Howard, its secretary, in as thorough-going a style as the attack. Not content with correcting the misrepresentations of their assailants, these gentlemen declined to admit any defects in the Institution, and claimed for it more than even its warmest friends now-a-days would venture to ask. In truth, both attack and defence are those of partizans; the tone of the latter provoked, doubtless, and explained by that of the former,

but neither at all likely to elicit truth, or suggest practical improvement.

As might be expected from the nature of the evidence on both sides, the report, on this section of the inquiry, was altogether unsatisfactory. It stated, and seemed to adopt, though evasively, the conclusions of those who denied the advantages of Academies altogether, and the opinion of Dr Waagen, "that what is called the Academic system gives an artificial elevation to mediocrity, and that the restriction of Academic rules prevents the artist from catching the feeling and spirit of the great master whom he studies." It asserted, if we read it right, that when Academies attempt anything beyond the work of simple schools for teaching what is not attainable in the studio of a private master, "they degenerate into mannerism and fetter genius;" and that (safe generalization) "when they assume too exclusive and oligarchic a character they damp the moral independence of the artist, and narrow the proper basis of all intellectual excellence—mental freedom." The member who introduced this sentence into the report might be congratulated on having discovered one of the most pompous enunciations of the great truth that two and two make four which we remember to have come across. The report then went on, instead of recommending anything, to express its opinion that "the principle of free competition in art (as in commerce) will ultimately triumph over all artificial institutions. Government may, at some future period, content themselves with holding out prizes, or commissions to the different but coequal societies of artists, and refuse the dangerous gift of pre-eminence to any. It is more than probable that our Royal Academy is indebted for the distinguished names which adorn its annals to the necessity of competing, as a private society, with other institutions, rather than to the extraneous distinctions and privileges with which it is decorated, and, perhaps, encumbered." The report further set out the complaints made by artists of the exclusive nature of the Academy's rules, the limitation of its numbers, and "the principle of self-election which pervades it." It adverted to the treatment of artists so distinguished as Martin and Haydon, as lamentable; noticed irregu-



larities in the delivery of lectures at the Academy ; its neglect of architecture and inadequacy of instruction in this great branch of fine art ; the ill-treatment of engravers, there confined to associateships ; the predominance of portraits in the exhibition over ideal and historical compositions ; and, in connexion with the surrender to the Academy of one half the New National Gallery, gave strong expression to the uneasiness with which the body of artists felt the ambiguous, half public, half private character of the Academy, and suggested that it should either stand in the simple position of a private institution, or, if it really represented the artists of Great Britain, that it should be responsible to, and eligible by, them.

It will be seen that this report contented itself with stating in a vague and "globose" way (while it seemed, in great measure, to endorse) the complaints of artists altogether hostile to the Academy. It contained not one positive suggestion either of improvement within the Academy, or of any body to be substituted for it.

Every grievance then complained of by the witnesses who gave evidence against the Academy—with the single exception of the limitation of engravers to the Associate grade, and the exclusive right of Academicians to retouch their pictures on varnishing days—still continues. The rules of the Academy still bar its doors against artists belonging to any other society ; its proceedings are still, in effect, private ; its own members are still the only artists admitted to its dinners ; the pictures of Academicians and Associates have still a right to the best places, without challenge or appeal. The schools are not improved in any material particular ; architecture is still neglected ; historical painters still complain that huge portraiture thrusts them from the wall ; the Academy still flounders in the limbo between independent enterprise and public privilege—an anomalous body, neither quite national nor altogether private ; independent of the Government, yet connected with the Sovereign ; charged with most important public functions, yet acknowledging no responsibility to any assembly or person representing the nation. And yet how complete the contrast between the evidence and report of Lord

Stanhope's Commission, which closed its labours just before the end of last session, and the evidence and report which we have been analyzing. From the answers of the witnesses in the Blue Book of 1863 now before us it would be hard to extract a dram of *odium æstheticum*, a scruple of the bitters of partizanship. There is none of that thorough-going, thick-and-thin determination to uphold the Academy "as it is" at all points, which is so notable in the evidence of Sir M. A. Shreeve and Mr H. Howard in 1836. Objections to the rules, practice, or teaching of the Academy may be found in the evidence of this year, as strongly stated by Academicians themselves as by outsiders. Every change recommended has a weight of Academic authority in its favour. Almost all the most important reforms suggested in the report seem to have been at some time or other urged in the council of the Academy or its sub-committees.

Nor is the change less remarkable, if we turn from the Academic witnesses to the outsiders and critics of the Academy. We nowhere find any trace of the prejudice, passion, and venom which impregnate the evidence of Haydon, Martin, and Foggo. The painters who do not belong to the Academy, like Watts and Holman Hunt, offer their suggestions, or express their dissatisfaction, in a temperate, measured, and reasonable manner, with which even those who differ most widely from their opinions cannot fairly quarrel. The critics and connoisseurs come forward with a wholesome variety of view, but all bent, apparently, rather on improving than destroying the Academy. The great body of artists, as represented in the hundred and fifty very distinguished signatures attached to the memorial handed in by Mr Armitage, seem to be actuated by the same desire. In a word, this report would appear to indicate that in the domain of art there is something like the same smoothing away of sharp angles, the same softening of bitter antagonisms and cooling down of fierce heats, the same distrust of extremes, and drawing together of ancient antagonists for moderate and practical improvements, which is noticeable in the region of politics. It is from this tone and temper that real reforms are to be hoped for, at this time and in this country.

The report of 1863 presents quite as striking a contrast with that of 1836, as the evidence on which the one is founded does to that which serves as basis to the other. It is as practical, simple, and precise as the report of Mr Ewart's Committee is vague, unpractical, and pompous. It does not merely recapitulate the evidence in a more grandiloquent form, but it gives the conclusions of the Committee from the evidence, and the recommendations founded on these conclusions. It is calculated to serve as the guide to the Executive, in making distinct proposals to the Academy; and neither the Academy nor the public can fairly complain of any want of connexion between the evidence of the witnesses and the deductions of the Committee.

We may state, before setting out the recommendations of the report, that we concur in almost every one of them, without reserve; that there is not one of them which might not, as far as we can form a judgment, be accepted by the Academy, not only without danger to its reputation and means of doing good, but with immense enlargement of its usefulness, activity, and distinction; while they would (as we believe) remove all that is well-founded in the suspicion, forebodings, and jealousy among outsiders, of which Academicians complain.

It may be well to preface our summary of the recommendations in the report by the names of those who have, we believe, done excellent public service on this Committee. The Academy itself was represented in the commission by Lord Stanhope, its antiquary. Amateur art was represented by Lord Hardinge; Art-criticism and connoisseurship by Lord Elcho, M.P., Sir E. Head, K.C.B., Messrs W. Stirling, M.P., and H. D. Seymour, M.P.; and general literary culture by Mr Henry Reeve, Editor of the *Edinburgh Review*.

Both the elements of conservatism and progress may be said to be well represented by these names. It is only in accordance with the temper of the times if the former influence be somewhat preponderant. But the tone of the report is the best proof that the Committee was on the whole most judiciously constituted.

The Committee sat from the 13th of February to the 8th



of June, between which days it examined 46 witnesses in 24 sittings.

These witnesses included a large proportion of the officers of the Academy: Sir Charles Eastlake, its president, who was under examination in five sittings; the keeper, Mr Charles Landseer; the treasurer, Mr P. Hardwick; and the secretary, Mr J. P. Knight. The painters in the Academy were represented by Sir E. Landseer, Maclise, Roberts, Mulready, Cope, and Grant, Elmore, Dyce, Herbert, and Frith (the latter chiefly as witnesses for the hangers); for the architects, Gilbert Scott; for the sculptors in the Academy, Westmacott and Foley were spokesmen; for the engravers, Mr Doo. The associate painters and sculptors had representatives in Millais and Marochetti. The painters outside the Academy had for their organs, besides their own memorial, S. F. Watts, Holman Hunt, H. W. Phillips, E. Armitage, and A. Maccallum: the sculptors, T. Woolner.

Mr W. Tite, M.P., President of the Institute of British Architects, and Mr James Fergusson, spoke for non-academic architecture. Sir Coutts Lindsay was the distinguished representative of high art as practised by non-professional painters.

The two Societies of Painters in Water-colour were heard through their presidents, Henry Warren and Frederick Taylor, and that veteran master of his art, G. D. Harding; the Society of Sculptors, through its secretary, Mr Morton Edwards. On the constitutional and legal relations of the Academy, and on the views of its influence and shortcomings entertained by lawyers and members of Parliament, Mr D. R. Blaine, Mr R. P. Collier, M.P., and Mr A. B. Hope, M.P., were very competent witnesses: J. Storrar, M.D., gave evidence of the working of the new council of medical education, expressly framed to include lay members, though none have been appointed to it: the Marquis de Cadore spoke to the arrangements of the French Academy: while criticism and connoisseurship found spokesmen in Lord Taunton, Messrs Ruskin, A. H. Layard, E. Oldfield, T. Taylor, A. I. B. Hope, Chas. Newton, and J.

C. Robinson—the two latter representing respectively the British and South Kensington Museums.

Perhaps it would have been desirable that such bodies as the British Institution and the Society of British Artists should have been examined, through some of their officers or members: and that the water-colour painters not included in either the Old or the New Society, should have been enabled to express their views, as to their relations to the Academy and the societies. We should have desiderated, also, some more explicit evidence as to the practice, in certain points, of the most eminent foreign academies.

But after all abatements made for omissions or gaps, the body of evidence collected by the Commission may be considered a full and fair representation of the views of the most reasonable artists in and out of the Academy, and of the most intelligent portion of the public taking active interest in art. The Commissioners in their recommendations have on most points gone the full length to which the evidence justified them in going: in one particular—the introduction of lay members—they have adopted what may be called the view of the non-professional witnesses, against which, though some artists are in favour of it, the bulk, if not the weight, of artistic evidence is unmistakeably arrayed.

We now proceed to give a summary of the recommendations contained in the report. They are arranged (as the inquiry was) under six heads—The constitution of the Academy, its funds, exhibition, teaching, charities, and buildings. Of these it is unnecessary here to refer to the second and fifth.

The constitutional changes recommended are—An increase of the Academy from its present number of 42 to 50, the eight to be chosen from the classes of architects and sculptors.

The addition to these 50 of 10 lay members, holding no diploma or Academic title, nor being entitled to pensions or retiring allowances; to be elected by the General Assembly of the Academy, subject to confirmation by the Crown, for five years, and re-eligible, but vacating office by non-attendance at all the meetings in any one year.

The Associates to be increased from their present number of 20 to 50, with power to fix a larger number hereafter with the assent of the Crown. The Associates to be members of the corporate body, and jointly with the Academicians to constitute the General Assembly.

The President to be elected annually by the General Assembly, after nomination by the Academy from the body of Royal Academicians, with the two Vice-Presidents from the great branches of art to which the President may not belong, so that painting, sculpture, and architecture may in all cases be represented among the chief officers of the Academy.

The Council to be nominated by the Royal Academy from their own body, subject to the approval of the General Assembly, and to consist of the President, two Vice-Presidents, and nine other members, two of them lay, one-fourth to vacate office annually, but with right of re-election.

The General Assembly, consisting of Academicians and Associates, to meet twice yearly for approval of the Council, confirmation of rules, and holding of elections: special meetings to be convocable by President and Council at any time; the President being bound to summon such meetings, on receipt of a requisition duly signed.

An annual report of the Academy's proceedings to be published, with an audited statement of income and outlay, and submitted annually to the General Assembly.

(The Committee expresses the opinion that the Council of the Academy thus reconstituted would form a permanent council of advice and reference in matters relating to the fine arts, public works, and buildings.)

Engravers henceforth to be classed, in all respects, with Academicians and Associates.

Honorary foreign members to be selected by the Council and approved by the General Assembly, with no voice in the management of the Academy, but with power to send a certain number of pictures to the exhibition.

Workmen of conspicuous excellence in metal, stone, wood, or other materials, to be eligible by the General Assembly, on



the nomination of the Council, to medals or certificates of honour, and admissible to the rank of Associates at least.

No artist to be obliged to inscribe himself as a candidate for admission to Academic honours.

Artists not to be compelled to withdraw from other societies before they can be admitted to the Academy, nor to be restricted in the display of their works to the Academy's exhibition.

No limit of age for eligibility to the Academy.

Elections of Royal Academicians and Associates to be open, and by vote of the General Assembly (subject to confirmation by the Sovereign): the former being proposed and seconded by Academicians, the latter by Academicians or Associates: two-fifths of the Assembly to be a quorum, and no person to be deemed elected who has less than half the votes of the members of Assembly present.

Such are the constitutional changes recommended. Reserving for future consideration the question of lay membership, we may say here that they seem to us, on the whole, admirably planned to meet every proved grievance in the present constitution of the Academy. Above all, as securing publicity and open election, not by Academicians only, but by Academicians and Associates united in General Assembly, they strike at the two besetting sins of the Academy under the present system,—its tendency to become the stronghold of timid conservatism, or an arena for hole-and-corner intrigue and nepotism, on account of the exclusion of the young blood of art from it in sufficient quantity to keep its vitality in full play.

With these changes in action, the Associate will no longer feel himself a helpless and hope-sick waiter upon Academic favour, caught and caged in an intermediate state between the unfettered outsiders and the happy 40 within the pale; afraid to assert his independence lest he give offence to those on whom his future fate depends, yet with no voice in the government or work of the institution at whose threshold he is a suppliant for admission.

With an election by the open votes of a constituency of 100, which must include the precious metal of English art,

with whatever amount of alloy, we should feel confident that the pernicious power of cliqueism, canvassing, and currying favour would be at an end. We should no longer see the highest merit among outsiders year after year kept out of Association, and most distinguished ability among the Associates year after year excluded from the Academy, in favour of dexterous self-seeking or respectable commonplace. In short, the Academy would no longer be a close corporation, with the vices and evil tendencies which are as sure consequences of the nature of close corporations, as the blanching of a plant is the result of keeping it in the dark.

The third head under which recommendations are made—that of Exhibition—may best be considered in connexion with the last head, Building.

The radical evil from which arise nine-tenths of the complaints about the selection and hanging of pictures at the Academy exhibition is want of space. The Commissioners suggest that if a new National Gallery were constructed on the site of Burlington House, or elsewhere, the whole of the present National Gallery should be handed over to the Royal Academy, subject to such conditions as might be arranged between the Academy and the Government. By this arrangement the Academy would have at command more than double their present space. They would be enabled not only to carry on their schools all the year through, but to enlarge and improve them, and they would have room to hang a larger number of pictures than are now exhibited, in such a way that all could be seen; besides providing for the proper display of sculpture, architectural designs, water-colours, and those applications of art to design in the precious metals and pottery, which the enlarged constitution suggested for the Academy would bring within the scope of its honours and rewards.

But even with such an increase of space, it is recommended—That the number of works to be exhibited as of right by Academicians and existing Associates be reduced from eight to four.

That all works sent in for exhibition shall be submitted to the approbation of the Council.

That three committees of arrangement, each of two Academicians and an Associate, be nominated by the Council and elected by the General Assembly: the first to arrange pictures and engravings; the second, works of sculpture; the third, works of architecture: no member of the Council to form part of these Committees.

Of a less positive character are the suggestions—That when practicable all the works of the same painter should be hung together:

That no picture, except under special circumstances, should be hung with its base less than two feet or more than eight feet from the ground:

That objects of sculpture should be exhibited, under proper conditions, in the same rooms with the pictures:

That the artist's name and subject of his work should be legibly inscribed on the frames of pictures and the pedestals of works of sculpture: and

That on Mondays a higher sum should be charged for admission, and that on Saturdays admission should be free.

The same sound and practical judgment which we have remarked in the constitutional changes recommended, seems to us to govern these suggestions of improvement in the exhibition. They all however hang on the one condition that the Academy obtain a great increase of space for its exhibitions, not so much with a view to the exhibition of more pictures, as that all which are fit to be hung may be hung so as to be properly seen. We should hear no complaints that deserve to be listened to—and only such complaints need be considered—if all the pictures annually accepted by the Council were fairly hung. The men who complain, and whose complaints find sympathy, are those whose pictures are sent back on their hands from want of room, while doubtful or even rejected pictures are put into places, from considerations of shape and size only. With such a command of space as would enable the committee of arrangements



to hang all pictures at a base height of not less than two feet or more than eight; we should have the pictures of the year so widely distributed, that the present insufferable crowding of the rooms would be avoided; and the exhibition of sculpture in combination with pictures, so much admired at Paris in 1855 and in our own International Exhibition last year, would become possible.

There seems to us great good sense, also, in the suggested constitution of the three committees of arrangement. Considering however the amount of labour that would be thrown on the picture committee, might it not be well to double its numbers, and to authorize its members to distribute the work among three sub-committees of two?

The recommendations as to teaching are of no less importance than those relating to the constitution of the Academy.

It must be said, in justice to the Academy, that the defects of its schools have long occupied the minds of its most thoughtful members; and that as much attention has been given by its committees to the means of improving such teaching, as the restricted space at command of the Academy enabled it to attempt.

With the increased command of space contemplated by the Commissioners it will be easy to carry out their recommendation, that the schools shall be open all the year round, except in vacations.

Nor is there likely to be much difficulty in carrying out the recommendation that there should be a preliminary test-examination of candidates to show that they have reached a fixed standard of general education: nor is much objection likely to be felt to the suggestion that some moderate fee should be exacted for the instruction given.

There is great value in the suggestions that scholarships or exhibitions should be awarded to students, showing the greatest ability, diligence, and proficiency: that honorary students should be admitted at increased rates of charge, without compliance

with probationary tests: that there should be periodical examinations of the students, and public annual exhibitions of their works.

Of still more importance is the recommendation that chemistry as applicable to the arts should be taught, and that a chemist and a laboratory be attached to the Academy for testing colours and vehicles, and the influences on them of atmosphere, light, and time, and publication of the results.

We thoroughly concur in the recommendation that the present meagre and useless system of travelling-studentship should be done away with; and that there should be substituted for it a system, as large as the funds of the Academy will allow, of art-fellowships to be annually competed for, the object being to assist students in the study and practice of their art *at home* or *abroad*, the student being only bound to produce every year, for the inspection and satisfaction of the Council, one specimen or more of his work.

We do not attach so much importance to the suggestion of a small branch Academy for English students at Rome, with a salaried professor—though, if the funds so appropriated were not withdrawn from any more useful purpose, the establishment of such a nucleus for study and superintendence of English students of art at Rome might be of advantage. But all these suggestions and recommendations as to teaching are subordinate to one reform recommended, on which, opinion, both within and without the Academy, is much divided. This is a radical change in the teaching of the Academy schools, by the substitution in the life and painting schools, of a General Director of the schools, not necessarily a member of the Academy, to be paid an adequate salary, and with competent and well-paid instructors under him for every separate school department, for the present system of a Keeper in the antique school, and a staff of visitors, changing monthly. If any system of visitation is to be retained, it is suggested that the duty might be imposed upon a sub-committee of Council.

The only recommendation under the head of charities re-

lates to pensions, to which it is suggested that future Associates and their widows shall have no claim, the rights of existing Associates being left untouched.

We have now enumerated the changes recommended by the Commission. It is suggested that these should be embodied in a Charter, to be substituted for the Instrument of 1768, under which the Academy is now constituted, and which, though it possesses the force of a declaration of the objects and trusts of the society, and as such is believed to be enforceable in law or equity, has none of the characteristics of a charter. Above all, a charter would confer on the Academy, what it is high time that it should assume, a clear and definite public character.

The effect of adopting these recommendations we have no doubt would be to infuse an entirely new life into the Academy, to bring it into harmony with the great body of artists, to inspire a confidence in its actions and judgments which has not hitherto been awarded either by the profession or the public, to quicken its teaching, and to place it for the first time in something like its proper relation to the arts of this country.

We are glad to find from the evidence that many of these changes have the support of Academicians of the highest distinction; that, in many cases, they have already been suggested and discussed within the Academy itself. They embody, moreover, the principal objects desired by the most distinguished and reasonable artists outside the pale of the Academy.

We may, therefore, fairly anticipate the acceptance by artists of the great *majority* of the Commissioners' recommendations. But it is, unluckily, on the three most important points included in the report that this acceptance is most doubtful, inasmuch as opinion is most divided. These are the introduction of a lay element in the Academy, the remodelling of the Associates, and the change in the system of teaching by visitors. We propose to give a brief consideration to the opposite views on each of these questions.

It is evident that the introduction of lay members, at first view of the matter, is distasteful to most of the artists examined.



It is considered a slur on the capacity of the artists to manage their own affairs. It is doubted how far the artistic and lay elements would work in harmony : whether lay members would give a continuous and close attention to the routine business of the Academy : whether they would not be even more liable to the influence of intriguers, and more at the mercy of artistic cliques and coteries than the artists themselves. It is remarkable throughout the evidence in support of this view, from that of the President downwards, to find it taken for granted that the influence which these lay members would exert in favour of particular artists would be based on favouritism, or some equally unworthy motive. It is nowhere admitted that such lay members might be guided by admiration, just as genuine and as well-founded as that under which the painters themselves may be supposed to act.

Nor are all the artists opposed to an infusion of lay membership. Among those in favour of it will be found men of such weight in the Academy as Dyce and Herbert, while Mr F. Grant and Mr D. Roberts have no personal objection to the plan : among the Associates examined, Mr Millais seems not indisposed to such an infusion : and outside of the Academy, Mr Holman Hunt and Mr Watts are decidedly in favour of it, and Mr Woolner calls it a valuable suggestion. Among the non-professional witnesses, the only weighty opinion against the scheme is Mr Ruskin's. An analogy often appealed to by the opponents of a lay element, that of scientific bodies, like the College of Physicians, or the Institute of Civil Engineers, appears to be inappropriate. Science, particularly applied science, is pre-eminently matter of professional concern and judgment ; but, on the other hand, art is matter of concern and judgment to all cultivated men who have turned their minds to it. There is also, as it seems to us, great weight in the argument derived from the different spirit in which painters and lay lovers and students of art are likely to look at pictures and statues. The former are apt to confine their attention to technical points, the latter are sure to give fuller consideration to the qualities of expression and thought. We should have thought it very essential to bring both these

kinds of judgment to bear in the election of painters to the Academy, and in the choice of pictures for exhibition, though it is evident that laymen would find it harder than artists to justify their own action in the latter particular.

One thing will, we believe, be generally admitted—that while this infusion of lay membership should be earnestly recommended to the Academy, it should not be forced upon them. We believe that if the Academicians can be induced to agree to it, experience will prove both the possibility of lay members doing their duty judiciously and in harmony with artists, and the great value of their co-operation, even within the Academy. Outside of it, the usefulness of such men as are likely to be selected for the honour, whether as an element in a Committee of advice on public works and national monuments, or as organs of communication between the Academy and the legislature, or the public, would be still greater; and is likely to be less contested.

We now come to the conflicting views on the constitution of the Associate class. The existence of such a class is peculiar to the English Academy; and it did not form part of the original society, as planned by Chambers, Penny, West, and Moser, sanctioned by Reynolds, and approved by the King. Associates were not introduced till a year after the institution of the Academy. There can be little doubt, looking at the history of the Arts at that moment, that the object of creating this subordinate order, from whom Royal Academicians must be chosen, but who had no claim of right to rise to the higher grade, was to strengthen the Academy, and draw off, sooner than could be done by introduction into the Academy itself, the rising talent which would otherwise have found a home in the Incorporate Society of Artists. The measure was one of self-defence on the part of the Academy, and perfectly answered its purpose. Forty Academicians and twenty Associates, in 1770, absorbed more than the flower of English artists; they included a mass of mediocre and positively bad painters, who would now-a-days be considered hopelessly below even the lowest level of skill that qualifies them for the Academy.

The number of the Academy having been fixed by the Instrument, it was not easy, perhaps it was not considered respectful to the Crown, to change it; and in the Academy every talent not belonging to the Incorporated Society that could, even with the widest latitude, be called respectable, was already secured.

The conservatism of the Academy has maintained the order of Associates, though the circumstances that led to its institution have long since passed away. But though the Academy have now no Incorporated Society to fear, it is probable that had it not been for the safety-valve of Associateship, the Academy would long since have given way under the combined effect of rigidity within and pressure without. The number of 40, too large for 1768, has long been far too small to include the flower of English artists, when allowance is made for the mediocrity that *will* find its way into all societies, and is most certain to force an entrance into a close corporation. By means of its second order, the Academy has been enabled to secure a large proportion of the best available talent of our schools as it showed itself, and so to bind to the Academy those who but for this back-door must have remained outside it, as enemies and rivals.

Now, however, the case of the outsiders has become almost as bad against Academicians and Associates as it would have been long ago against Academicians, had the society been confined to the original forty.

Our school has for some time outgrown the possibility of accommodation even within the enlarged limits; and a score of men, as distinguished as most who write R.A. or A.R.A. after their names, are thundering at the gates in Trafalgar Square. In the words of the artists' memorial already referred to, a "large and immediate increase in the number of Associates" is demanded. But side by side with this demand, another movement has begun, most visible among the Academicians and Associates themselves—a movement for the abolition of the Associate-class. Of the reasons on which this is desired the most striking statement will be found in the evidence of Mr David Roberts. He dwells almost pathetically on the misery



and bitterness engendered by the disappointment incident to a second rank, with no certainty of promotion to the first. "The rank of Associates to the Academy," he says, "seems to have been an after-thought, having been added some time after its foundation. How it has worked those who have had the sad experience of it can best tell. Some are fortunate enough to pass this ordeal within a year or two: others, less so, remain for many years, hopelessly looking forward to the rank of Academicians and dying Associates. Within the last few years Andrew Geddes, John Hollins, and Francis Danby died Associates, their latter years embittered at being passed over. Now, were any object gained by thus making 20 gentlemen wretched, so far it might be excusable, but I have never found any one member yet able to give me a satisfactory reason why this class ever existed. Whilst it lasts (and it does so for life with some), I cannot conceive anything more painful to a sensitive mind: and that all men of genius are sensitive will be readily admitted. Murmur at his hard fate he dare not; but he must appear happy and contented with sometimes a heavy heart: nay, if it be thus painful to the dependant on the votes of the Academicians, what must it be to those Academicians who, like myself, commiserate his sad lot? It is, under such a state of things, impossible that there can be that cordiality and friendly feeling that should exist among gentlemen. No tinkering will make the arrangement better. To add to the number of Associates will only increase the evil, and render each Associate more discontented, his chances being rendered so much the less by the increase. There seems but one remedy, namely, to do away with this honorary rank of Associates entirely, by adding them to the 40." Mr Maclise and Mr Millais take the same view, and the former answers for its being shared by five or six members of the Academy to whom he has expressed his own feeling on the subject.

Yet the artists, it will be observed, in their memorial ask for a large increase of the Associates. How are we to account for this discrepancy of view in and outside of the Academy? Mainly, it is believed, by the fact, that within the Academy the Associ-

atefhip is looked at as it now is—as a fubordinate pofition, involving neither powers nor duties, and carrying with it nothing but a poffibility, more or lefs remote, of promotion; whereas the outfiders, asking for an increafe of Affociates, ask, at the fame time, that a certain proportion of thefe Affociates fhall be admitted to take part in the Council and General Affembly of the Academy.

The Commiffioners, wifely, as we think, have recommended compliance with both demands. To increafe the Affociates without giving them duties and powers would have been fimply to extend the evil fo earneftly infifted on by Mr Roberts. But the Affociate, in the pofition the Commiffioners would make for him—with a fhare in the committees of arrangement, a power of propofing or feconding Affociates, of voting at all elections, whether of the Council, Academicians, or Affociates, and taking part in the other bufinefs of the General Affembly, and in the teaching of the fchools—will, fubftantially, be a member of the Academy, though the dignity of R.A. be referved for the moft meritorious of his order. With open election by a constituency of a hundred, no man can fairly afcribe his non-election to the higher rank to malign and fecret influences. The difficulties of canvaffing and intrigue will be enormously enhanced: cliques will be in great meafure difabled, and nepotifm rendered powerlefs. The Affociate, if the recommendations of the report be carried out, will be exactly like a captain who looks forward to his colonelcy (purchase apart); who has refponfible and honourable duties in his own grade, and no more expects that all captains are to become colonels than all barrifters look to rife to the Bench, or all curates to end their days in lawn fleaves. Under the propofed fystem there feems as much profpect as human arrangements can fecure, that the beft men of the fifty A.R.A.s will rife to R.A.s: and when once the fystem fecures that, it is little matter, but for exifting interefts, how narrowly you limit the numbers of your higheft rank. There can be no greater fallacy than to fay that the Commiffioners only recommend an aggravation of exifting evils when they recommend an increafe of Affociates from 20 to 50.

An Associate as he is and an Associate as he will be, on the system recommended, are two essentially different beings: and the transition from the lower to the higher grade being once placed under fair conditions, it becomes almost immaterial how many you admit to the vestibule, or how few you admit to the inner shrine. All you have to consider is what limitation of numbers will maintain even the lowest rank as an honourable distinction, and will allow a fair rapidity of promotion.

For these reasons there is no part of the recommendations in this report which we are more earnestly desirous of seeing adopted than the suggested increase of Associates, with the powers and duties proposed.

The last important point in the report is the change recommended in the schools of the Academy.

It is natural that the witnesses who set the highest store by refined and exquisite work should be most dissatisfied with the schools as they are, and that this dissatisfaction with Academy teaching should reach its highest point in those who attach the greatest importance to the general culture of the artist. Of those who speak from actual experience of Academy teaching, Mr Holman Hunt and Mr T. F. Watts give the strongest, most precise, and best-supported reasons for their dissatisfaction. Those, on the other hand, who ascribe most to innate power, and are inclined to undervalue the importance of both general culture and special and systematic instruction to the artist, will be found most satisfied with the schools as they are.

It must be admitted, we fear, that the schools are in a very dead-alive state: that the number of students is declining, and the quality of their work not improving. It is certain that all the influences which of late years have deepened the thoughtfulness, quickened the activity, and stimulated the industry of our students, have grown up outside of the Academy.

Of real instruction in the Academy schools, from the account given both by those favourable and those unfavourable to the system, there seems little or nothing. The Academic conception of instruction seems to begin and end with providing casts, setting models, and awarding prizes. The Keeper, it is



true, goes round to the students in the antique school, once every morning and once every evening. Instead of being made merely to draw his antique figure, his skeleton, and his écorché, independently of each other, the probationer is now made to draw the bones and muscles, within the limits of his antique figure. But here all that looks like a recognition of the value of instruction in the relations of the antique to life ends. There is no juxtaposition of the living model with the cast; no illustration by action of the working of bones and muscles; no guidance whatever given to the student, except, it may be, for the correction of positive blunders in his drawing. There is no compulsion to attend, no periodical examination, or testing of knowledge and improvement, except in so far as this is secured by the prize-competitions. Again, there is no security for the appointment of a properly qualified person as Keeper. His duties are so slight, that hardly any respectable figure painter can be said to be disqualified for the post. If, however, the Keeper's work be conceived to be the guidance of students in their study of the antique, it is evident that very high and rare qualifications are required for the place, such as may often be very difficult to find either in or out of the Academy.

In the life and painting schools the case is still worse, the Keeper being here superseded by the rotating visitor,—one of a certain number of Academicians appointed in turn to set the figure, nude or draped, and to superintend the schools for a month.

On the advantages and disadvantages of this system, artistic and Academic opinion is greatly divided. Perhaps the highest authority in favour of the visitorial system is Leslie, who always, both in his books and conversation, insisted strongly on the good done to the student by this intercourse with many masters of eminent and various talent. The same tone is taken by a majority of the Academic authorities. But an opposite opinion is widely held within the Academy itself, and still more widely beyond its pale.

It is believed—and Leslie went a long way towards believing—that there is no such thing possible as systematic

instruction in art; there the fortuitous contact of many and various minds, which the system of visitors is *said* to secure, may afford the best means of quickening the faculties of the student. But this can be admitted only on the assumption that the student is really brought into contact with the visitor, that the visitor is a man of high powers, and that more systematic instruction in art is impossible or mischievous. Will any reasonable person be found to maintain either of these latter propositions at the present day?

Of course all sensible reasoners will admit that what is greatest in art cannot be taught, that there is no system of recipes by which you can breed geniuses like rabbits, or "force" great pictures or statues like pines or melons. But it is just as indisputable that the technicalities of art are, in a great measure, just as teachable as carpentering or drug-mixing; that for want of such teaching an immense deal of time is lost by the student, and a great deal of labour worse than wasted. The chemistry of colours, for example, their effects on each other, and the influences of air, light, and time on them, are matters of positive knowledge, for want of which three-fourths of the most prized English pictures are fading or peeling from the canvas. There are positive laws as to the laying on of pigments, and compounding of varnishes and vehicles, which students now pick up haphazard from older painters, or from each other. Infinite time and labour would be saved by having such things taught authoritatively, by demonstration and practice in the school. We say nothing of such matters as art-history, or æsthetics, which belong to the general culture of the artist, because lecturing on such matters has always been recognized by the Academy as part of its duty, and more or less imperfectly carried out. The truth seems to be that the teaching of the schools, like most other departments of the Academy, is in a semi-stagnant and sleepy state, and wants "waking up," to use a happy expression of Mr David Roberts.

It is hopeless to expect this awakening under the system of monthly visitors. Even if one man were strenuous enough to initiate a revival, how is he to struggle against the killing in-

fluence of a series of languid or hostile successors? Of course, as the visitors' duties take up a good deal of time, and are very ill-paid, the best-employed men either discharge them at a great money-loss to themselves, or, more often, devolve them on those whose time is more at their own disposal. There are Academicians to whom even the guineas thus picked up are of importance. It is hardly necessary to say that these are precisely the men least fitted for the work which they take upon themselves. The only alternative seems to be that recommended by the Commissioners, the appointment of a specially qualified and adequately paid Director of the schools—not necessarily a member of the Academy—with superintendents of the special departments under him.

Among the improvements most urgently required in the schools of the Academy, is the making provision for the education of architects in the æsthetic theory of their calling; a duty at present not even attempted by the Academy, and only imperfectly fulfilled by such societies as the Institute of Architects and the founders of the Architectural Museum.

The proposed addition to the Academy of a class of art-workmen has our heartiest concurrence. The proposal may be considered as a parallel in art to what the Oxford and Cambridge middle-class examinations and the Working Men's Colleges are in the general culture of the workman. It is most desirable to bring back ornamentation in all materials to its proper place among the Fine Arts, and to recognize the feasibility of employing the painter and sculptor in matters of daily life. It may be that this institution of workmen, medallists, and Associates, will be a step towards the restoration of that old and wholesome communion of artist and craftsman, which gave life and beauty to the structures, fabrics, and manufactures of the middle ages. The only doubt is how far such a graft can fructify on so highly conservative and aristocratic an institution as the Academy. This indeed is the doubt which unsanguine minds will feel as to the recommendations of the report generally. Is it not a pouring of new wine into old bottles—a patching of an old garment with new cloth?



There is room for such doubts, but we prefer not to entertain them. We would far rather hope, first, that the Academy will accept in the main the recommendations of the Commissioners, and, secondly, that these recommendations, if adopted, will bear abundant and noble fruit. Certain we are that nothing short of what the Commissioners commend will produce the effect desired, of bringing the Academy into harmonious relation with the artists and the public, and enabling it to justify the place it claims, and to do the work it undertakes.

Sincerely adopted and put in practice, we believe these reforms would give new life to the Academy, without breaking any of those golden links that bind it to the past; that they would enable it to enter on a new phase of that career with which so many honoured names are already connected, and would identify it, as it has never yet been identified, with the art and the life of England.

Whether or not we shall ever see a large, grave, and stately public art in this country, deriving life from the nation's life, either through the Government, the municipalities, or the munificence of individuals, may be a moot question. If such an art be possible, what part the Academy can take in fostering it is a matter open to grave differences of opinion. We may share the despondency of Sir Charles Eastlake on such points, or we may give ourselves up to the dreams suggested by such witnesses as Mr Watts. We may even contemplate the Academy transformed into an Artistic University, and providing for the general culture of its students, suggested by Mr H. W. Phillips, and shadowed forth in the remarkable evidence of Mr Ruskin. But one thing is certain, that the root of the noblest possibilities which the future has in store for English art must be sought in such practical and precise reforms as are recommended in the judicious report which has supplied the subject of this article.

TOM TAYLOR.

## HENRIETTA BROWNE'S PICTURE

OF

### THE SISTERS OF CHARITY.

THERE has been much dispute of late, both in England and France, as to the limits and duties of naturalist (or, as it is very unphilosophically called, realist) art. The "Realists" seem to hold a painter's right to paint anything which he may happen to see, and exactly as he sees it; and to vindicate for paintings constructed on this principle the name of high art; a doctrine which has weighty arguments to bring forward for itself, but which can hardly rebut two serious objections of the opposite school.

First, the painter would in that case have a right to represent purposeless ugliness and vulgarity; and Teniers', Ostade's, and Brouwer's boors, or Paul Veronese's and Terburgh's draperies, would become *ipso facto* high art, simply on the strength of their being exact copies of nature.

Next (so the opposite party argues) all nature as we see it is not healthy. There is, especially in civilized nations, a great deal of disease. But is disease a proper subject for high art? Imperfect development may be, of course, provided the imperfection be that of a whole genus, not of an individual. High art deals principally with generic forms; nothing individual or personal is allowed in it, if it interferes with the generic type; much less anything aberrant or degraded. Thus, a healthy negro may not be so high in the scale of humanity as a deformed white

man: but he is, as far as he goes, healthy and what he ought to be by nature, and therefore beautiful; and therefore a proper subject for high art. While the deformed white man, not being what he ought to be, is ugly, and therefore an improper subject. And so on of all natural objects whatsoever. Where the element of disease, deformity, or degradation is in any degree present, there the subject may be comic or picturesque; but, unless used with a distinct purpose, as a foil to objects healthy and beautiful, it is not admissible in the domain of high art. Leonardo da Vinci's great pictures are of high art, if ever high art was: his caricatures and monsters in the Windsor Castle library, delightful and running over with genius as they are, are not high art. They only approach to it, because Leonardo's genius has filled them with typical forms, often of real beauty.

The duty of high art, as is seen especially in Sculpture, is to elevate the human mind, by presenting to him objects of beauty, not merely for his admiration, but, when possible, for his imitation. It is to remind him of the ideal and perfect world; of what he might be; of what all things might be; of what (so some dream, and do not dream in vain) all things will one day be.

"Therefore," says one, "is Greek sculpture a perpetual sacrament of man's duty and right to be healthy and beautiful, and of the now much-forgotten physical fact, that the possession of wisdom and virtue will, in the long run, preponderate on the side of those who are healthy and beautiful; for even though the brain itself be active and the spirit fair, the powers of both are crippled, and deadened, and imprisoned as it were in a chrysalis-case, by the weakly body or the mal-formed brain, which prevents them in this life from using fully and freely their own latent powers, and being all which God intended them to be. Therefore to every London artizan who visits the Crystal Palace, those statues preach a sermon, which sinks into his heart, if not into his intellect; and say to him, 'Such as these God intends you to be, if not now, yet hereafter. Such you, and your children, and children's children might have been by now, had the laws of nature and humanity been obeyed by you; and those



who have had the ruling of you.' And on this single ground, I would protect the public exhibition of statuary against all objectors whatsoever, as an ennobling and instructive sight, which is the more needed, the more artificial, ugly, and diseased over-civilization shall make us."

Whether this be altogether true or not, the battle between the realists and the idealists is a very pretty quarrel, and one not to be settled for many a year, especially in France, where both schools are producing works past my poor praise, each in the extremes of their own style. Between the exquisite "Source" of M. Ingres—a glimpse into the age of gold out of the midst of the age of iron, for which that great artist deserves the hearty thanks of all who toil between four brick walls—and M. Taffaert's "Unhappy Family":—between these two extremes, I say, is so great a gulf, while each represents a principle so sound and important in itself, that many years must pass ere the two schools shall have settled their limits, and either parted definitely and peaceably, or else—which, I am glad to say, is more probable, having understood each other, and learnt from each other—unite to form one great mesothetic school, which shall be naturalist and idealist at once.

But, meanwhile, there are a few, both here and abroad, who have gone far towards solving the dilemma for themselves by the unconscious instinct of good taste; who have boldly taken the facts which they saw around them, and, instead of trying to put into them any adventitious stage-beauty, or, in default of that, representing them as merely ugly, have educed and represented the beauty which is in them already; and have done that (as was to be expected by the scientific man, who knows something of the infinite hidden beauties of nature) merely by a still more careful attention to nature and fact; proving thereby that it is only the careless or the unwholesome eye, or the depraved and self-willed taste, which need draw that which is unpleasant, in order to copy what it sees, or fancies that it sees.

The picture which is the best modern instance of this happy hitting of the golden mean, whereby beauty and homely fact are perfectly combined, is, in my eyes, Henrietta Browne's pic-

ture of the Sick Child and the Sisters of Charity, shown some years ago in Bond Street, and since in the Great Exhibition. I know not how better to show that it is easy to be at once beautiful and true, if one only knows how, than by describing that picture. Criticize it I dare not; for I believe that it will surely be ranked hereafter among the very highest works of modern art. If I find no fault in it, it is because I have none to find: because the first sight of the picture produced in me instantaneous content and confidence. There was nothing left to wish for, nothing to argue about. The thing was what it ought to be, and neither more nor less; and I could look on it, not as a critic, but as a learner only.

The first thing which strikes the beholder is the subdued and quakerish tone of colour and chiaroscuro. There are no showy lights or shades. The picture is made up of those delicate half-tints which the French know so well how to distribute: greys, browns, and dull yellows make up the sum; and the very whites are not pure white, but softened into the surrounding colours. The only hint of positive colour is, if I recollect rightly, round the sick child itself. This is as it should be, true to fact. The chiaroscuro is that of a sick room; the colouring that of a hospital or convent. Only the child, which has come from the outer world of colour and light, brings with it some traces of that brighter place to which it may yet return. These half-tints, meanwhile, are in perfect harmony; and prove, by the excellent art with which they are managed, that Madame Browne might, if she chose, paint successfully from a more brilliant palette.

The central figure, of course, is the sick child itself. Lying listlessly on the lap of the younger nun, its limbs are toft right and left with weary malaise, its lips are hanging loosely apart, its eye is gazing into vacancy, not straight before it, but sideways, as if wandering after the phantoms of its own brain, with an expression which must at once charm and sadden, by its perfect accuracy, any one who has ever watched by the sick bed of a child.

But in all this there is nothing painful. No contortion, no

trace of acute suffering ; nothing which can clash with the calm light, calm colouring, calm faces of the two ministering angels in the still sick room. Neither is there any element of ugliness ; the child has been, and will be again, a pretty child. Its limbs are delicately moulded ; they are thin and soft from illness : but yet the beauty of outline has been preserved, and that simply by thorough knowledge of the bones and muscles. The grace of attitude has been preserved likewise, simply by being true to nature and fact. A child, into whatsoever attitude the limbs may fall, is seldom or never ungraceful, owing to the great suppleness of the ligaments, which allow each limb to take instantaneously the most easy, which again is certain to be the most graceful, attitude. Ungracefulness, it must be remembered, is always a mere sin in the painter, proceeding either from wilfulness, carelessness, or ignorance of the true anatomy of the human body, and a consequent choice of deformed models. For ungracefulness is the product of deformity. It proceeds either from some disproportion of the skeleton, or of the muscular development. It is not a lower development, like those ugly types of face of which I spoke above ; it is a disease, and therefore not a fit subject for art. And, moreover, it is a disease of degradation, peculiar only to over-civilized races, and a very few savages (like those of Australia) who are dying out from natural causes. The average savage of every race, like the wild beast, is always graceful in body, however low in brain.

I insist much on the beauty of this child's figure. One might linger long over it, to point out details,—the admirable foreshortening of the torso, and of parts of the limbs ; one might inquire into the reasons why we English cannot draw the human figure as the French can : but what I want to urge is, the sound sense and good taste of introducing the element of human beauty into a picture from which too many artists would have excluded it, whether from carelessness, or from mistaken taste. Human beauty must be present in the picture (some hold, and I among them, in every picture) to make it perfectly human, but it must be the sexless beauty of the child. To have introduced a lovely nun



would have been to interfere in a hundred ways with the unity of the conception; and Madame Browne has avoided it, and done, as usual, right.

Not that her two nuns are ugly. Anything but that. The younger, on whose lap the child lies, has probably been a fairly pretty person; the elder, who mixes the medicine behind her, a fairly handsome one. But it is in the nuns that Madame Browne's power of painting the actual fact without shocking us by a disagreeable line, or suggestion, is shown most perfectly. We have all seen nuns painted; nuns like ghosts, nuns like navigators, nuns like witches, nuns like nothing at all: but here are real nuns; and not mere nuns, but sisters of charity. There is certainly (or once was) another type of nun; the nun penitent—never thoroughly painted, as far as I have seen, save in that awful Magdalene of Zurbaran,\* which my dear friend Baron Von Bunsen used to call the most painful picture in the world. There, in a sombre cell, amid dingy squalor, to which the only relief is in the tints of her own skin, and the dull flame of the foul tallow-candle which is sweating down into its socket, she sits, surely a portrait from life of some victim of the dark superstitions of old Spain. Heavily she leans against the table, the scourge and the scull by her. She looks at the book, and tries to read, and tries to think, and tries to pray: but she can do no more, save to sit stupidly, worn out with self-inflicted misery, and on her countenance a crushed, brow-beaten, hopeless expression, as of a hunted wild beast, which contains the most fearful confession of the uselessness of all her attempts at self-atonement. Beautiful she has been, and even is so still; there is beauty in every line of the face, in the arms, in the attitude, in the cold bare foot, showing from beneath the long coarse robe which covers her from head to heel. But her "beauty is worn away for very sorrow;" there is nothing left for her on earth; perhaps, she fancies at the moment, nothing left for her in heaven.

That, too, is a great work of naturalist art; in which quaint

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\* The property of the late Mr Ford.

old Zurbaran, by a seemingly unique inspiration, has united deep spiritual truthfulness and great human beauty, with the most homely, and then, alas! every-day circumstances.

But no less perfect, though altogether antipodal, is Madame Browne's conception of the sisters of charity; so perfect, that it can have been gained only by long personal acquaintance with that good class, and no less by the woman's instinct, enabling her to understand women, and to read many things in countenances, which to the world would seem as impassive and common-place as these two sisters' faces seem.

For that is the first thing which one remarks—the impassivity, the absence of emotion. The younger nun's face, as she looks down on her charge, has in it no tenderness, no pity. The nun behind, as she pours out the medicine, has none either. At the first glance it seems a hard-favoured face. Be it so. Perhaps she has had things happen to her which have made her somewhat hard. Perhaps she finds it necessary to be hard, in order to get her duty done. But this you will see, as you look into those two faces, that they are doing their duty. For that they are caring; by that, and not by emotion, however natural, they are showing their pity, their tenderness. Theirs is the true nun-nature, in which (rightly or wrongly, no matter) passion has been long since driven out as useless and dangerous, and emotion, or indeed any exhibition of personal self-will, has been systematically repressed by a life of discipline. Therefore they have (and in catching that expression Madame Browne has shown her extraordinary genius) that peculiar look which marks the self-inspecting and over-meditative pietist; inward, self-repressed, meditative, hanging on the very verge of flyness, and yet not flyness in those whose hearts are pure, though too likely to become such in those whose hearts are not; a look which was common enough in England in Puritan days, but which can only be seen here now in the countenances of some Quaker or Wesleyan women. Perfect self-restraint, combined with perfect earnestness: that is the ideal type of a sister of charity. And therefore of those two seemingly impassive women, the one is nursing the child upon her lap as carefully and gently as if he were the son

of her own bosom; the other is pouring out the medicine as carefully as if not merely a human life, but the salvation of her own soul, depended on its being poured exactly right.

I said, these two women are anything but ugly; neither are they thin. It would have been easy for Madame Browne to have excited a little sentiment by making them emaciated, hollow-eyed, and so forth. But she has been too true to fact and nature to do anything of the kind. The two look, at first sight, two fat comfortable ladies. But why? Because they ought to be such. Their stoutness (as their colourless complexions indicate) is that which is so often produced in ladies of their class, by the united effects of extreme temperance, and a quiet and peaceful spirit; not altogether healthy, it may be, but with a pleasant softness and fairness of its own. This softness and fairness takes off (as was needed) from the primness of their dress, and the studied, almost stiff attitude, so common in persons under perpetual self-restraint; and thus Madame Browne has again retained the element of human beauty, and that not at the expense of natural fact, but by close adherence to it.

And so I close a sketch of a picture which I believe is destined to hold its place in the highest ranks of art as long as it exists. I have abstained carefully from invidious comparisons between it and any English works of the same school. There are men in England who are working in the same direction, well and honestly: and those of them who have succeeded best, will have felt most, on seeing Henrietta Browne's picture, how much they have to learn from her. One thing at least they may learn from her—though some of them, happily, have learnt it already for themselves—that to paint such pictures as that the artist must be a good man. Henrietta Browne (or whatever her name in the world may really be) is said to possess a heart pure, noble, charitable, and pious. I believed it when I saw that picture; for had she not been what she is reported to be, neither would the picture have been what it is. The eye only sees what it brings with it the power of seeing, and out of the abundance of the heart not only does the mouth speak, but the hand paint. Therefore it behoves the naturalist painter, above all painters, to



purify and elevate his own spirit by the contemplation and practice of the divine virtues, in order that he may perceive everywhere and instantly the beauty which lies in all healthy and natural things. For it is only the pure soul which will perceive purity, the noble soul nobility, and the beautiful soul beauty, whether in earth or in heaven itself.

C. KINGSLEY.



## THE PRETTY AND THE BEAUTIFUL.

A VERY distinguished artist, whose own works accurately conform to the law which he laid down, is said to have remarked "that Art of high quality admitted of the Beautiful and the Ugly, but could have no place for the Pretty." This is truly a hard saying, and not likely to be everywhere received; partly because it seems to turn on what most Englishmen are disposed to reject, a verbal definition, and a difference in words; partly because it appears to narrow rather decidedly the field of art, and to cut off from it much whence we have received a large share of that pleasure, or something like it, which it is the aim of art to give. Yet we think that the statement contains more truth, in reference to all forms of art, than at a first hearing it would probably be credited with; that it forcibly suggests, at any rate, certain lines of distinction which may be profitably drawn out and remembered, and which may serve to fix in our minds the real, essential difference between the Beautiful and the Pretty.

Words need not here be spent to define the Ugly. But so far as the opposition lies between Prettiness and Beauty, the question, it must clearly be admitted, is one of degree. There are no absolute, literal boundary marks between the united provinces of the soul. In that federation which we call Human Nature, the state rights of each republic fade into those of the next, and we know not whether intellect or morality, heart or head, be the President. The Beautiful, as we shall ultimately try to show, has close affinity to Imagination, as Fancy stands in a similar relation to the Pretty. But we can no more establish mathematical clear-cut limits between Imagination and

Fancy, than between Instinct and Conscience. Thus we may begin by speaking of Beauty as an elevated form of Prettiness. There is a sense in which it is only, the more beautiful. Thus the law that great or good art (epithets which we employ in place of high, because "high" carries with it or connotes quality of *subject* as well as quality of *treatment*) does not admit of the Pretty, is open at once to the familiar sophistical objection, that a distinct boundary-line cannot be drawn between these two qualities, which our text ranks in diametrical opposition. But it shares this perplexity with almost every law or dictum connected with humanity. Men are good or bad, poetry is trashy or immortal, actions are right or wrong; yet every case may be treated only as matter of degree. A thousand gradations bridge the interval between the patriotism of a Washington and the despotism of a Napoleon. Yet the patriot and the despot are characters—hardly less clearly established and opposite than the honest man and the thief. In a word, these are all instances in which, if we may use a philosophical phrase, quantity passes into quality. So in the minor field of art, which however, as it has its clear right and wrong, has its morality also, the Pretty may rise into the Beautiful by many fine intermediate passages; and yet the two qualities, in their common-sense and intelligible signification, remain not only essentially distinct, but radically opposed to each other.

We wish here to avoid those metaphysical discussions with which the Beautiful and the Pretty have been often associated, and prefer to illustrate the meaning of the terms, so that the reader shall finally be able to define them for himself, to setting forth with definitions. Let us then take first a few strongly-marked instances, in which the rival qualities appear without room for confusing questions of degree. No one, we imagine, would hesitate to class under the Beautiful, Dante's description of Paolo and Francesca, or Milton's Eve by the Fountain. But whilst from both the *Commedia* and the *Paradise* it would be easy to select first-rate examples of the Ugly, we think no one could produce any lines which even approached to such Prettiness as we all are aware of in Moore's *Lalla Rookh*, or the *Lyrics*



of Mrs Hemans. Similar ineffaceable boundaries lie, in art, between the sculpture of Phidias and of Canova; between the paintings of Titian and of Carlo Dolce, of Mulready and of Horfley, of David Cox and Birket Foster, of Paul Delaroche and of Ary Scheffer. The etchings of Rembrandt and of Claude in older art, and of Blake and Fröhlich in our own days, supply parallel contrasts. It is not meant that the elements are found in exactly identical proportions throughout the series; nor that, in some of our instances, the Pretty is not sustained, and, so far, elevated by the presence of cognate fine qualities. Thus Prettiness has taken into natural alliance with itself grace, in the case of Claude; elegance, in Moore; pleasant feeling, in Horfley. But where the stronger features are altogether wanting, or overpowered and annihilated by the feeble, as generally with Carlo Dolce, Cipriani, Ary Scheffer, Foster, or Fröhlich, we may, in a broad view, dispense with qualifying phrases, and, in order to mark more clearly the extreme or polar degree of the quality in question, class the works thus produced as examples of Prettyism.

It must not, however, be expected that such examples are common. As philologists tell us that certain declensions are only to be seen in completeness within the grammar, as chemists assert that certain so-called natural elements are never met with in absolute purity except in the retort or the crucible, so we shall rarely discover the Beautiful, the Pretty, or even the Ugly, in a state of abstract perfection throughout any whole work of human ingenuity. These elements have, in fact, a natural affinity for certain cognate matters, which are almost always found in a state of combination with them. These gradations and enhancements of the Pretty must be considered, that the whole validity of the canon which we propose to examine may be tested. Analysis shows that the Pretty may be transmuted into the Elegant, and is apt to absorb into itself a large bulk of the Sentimental. Taking poetry, Ovid, Herrick, Suckling, Prior, Goldsmith, and many writers of the last century, are examples of the first. French writing, as Voltaire's epigrams, and Lafontaine, is full of it. But the tendency in Western Europe has for some time been

discouraging to the pursuit of pure Elegance. The new turn given to men's minds by the events of the last seventy years, by writers like Rousseau and Goethe, by the return to the middle ages as a source of intellectual and æsthetic inspiration, by the diminished popularity of classical, especially Latin, models,—we cannot do more than briefly note the chief causes,—all have diverted the current of our likings towards Sentimentalism. We are sentimental in our politics not less than our poetry; in our religion, as in our art. The 'muscular' school in our romances, with the parallel sensuous school in France, are, probably, but the exaggerations and caricatures of the leading tendency. Prettiness hence appears now most frequently in this guise; and is a very common feature in popular forms of art of every species. One of the finest examples we remember of it is Campbell's *Gertrude of Wyoming*, which indeed rises almost to beauty by a certain Greek simplicity of treatment.

I may not paint those thousand infant charms,  
(Unconscious fascination, undefin'd!)  
The orison repeated in his arms,  
For God to bless her fire and all mankind;  
The book, the bosom on his knee reclined;  
Or how sweet fairy-love he heard her con,  
(The playmate ere the teacher of her mind;)  
All uncompanion'd else her heart had gone,—  
Till now, in Gertrude's eyes, their ninth blue summer shone.

Moore, in his best Irish lyrics, Mrs Hemans, in her Homes of England, Child at Prayer, and similar pieces, Miss Procter, Miss Landon, Longfellow *passim*, exhibit excellent varieties of the Pretty coloured by sentiment. It is frequent in Dickens, who owes to this quality, or combination of qualities, some of his most effective scenes; it has been attempted by Thackeray, but the sardonic vein of the great writer has here marred his success. Neither the Beautiful nor the Pretty seem to find any resting-place in Mr Trollope's or Mr Kingsley's pages; but, in return, their works display a mastery over certain lower forms of the Ugly; as Miss Brontë was eminent in higher manifestations of the same quality. It may be conjectured that the authoresses of

*Romola* has the power of exhibiting all three, if she survives the blind idolatry of flatterers, and endows us ultimately with some romance which shall unite real and enduring excellence.

Turning to art, we might name in this school amongst the most decided exemplars of popular sentimental Prettyism,—Ary Scheffer, in his *Christus Consolator*, scenes from Goethe and Dante, St Augustine and Monica, and the like; Overbeck, in whom the same elements are thinly disguised by an affected antiquarianism; Newton, Faed, Horsley, Elmore, Frith, whose works have a vulgarity of character which often defeats the Prettyism at which they aim (witness the *Juliet* of this year's exhibition, and the *Derby Day* of a few years past), with Le Jeune, Dobson, and others whom the reader's recollection can easily supply. Nor are even artists like Hook and Watts without distinct traces of this quality; as, in earlier days, we find clear intimations of it in Murillo, Guido, and Vandyke.

These are figure painters, whether in words or in colour; but landscape also, with its cognate art, descriptive poetry, exhibits similar phases, although it is more difficult to trace them here, from the fact that our ideas of Beauty and Prettiness, like all primitive ideas of art, are originally deduced from human creatures, and applied to Nature by a kind of metaphor. It is probable that a few highly-organized minds, like those of Shelley or Lucretius, receive a distinct sense of passion from woods and mountains. But most men only transfer passion to Nature in a figure.

The silence that is in the starry sky,  
The sleep that is among the lonely hills,

are phrases which not many can use without a certain metaphorical diminution of their direct meaning; and when we speak of the sentiment which colours the landscape of Turner or Tintoret, we inevitably are using language which, so far as it is figurative, is open to question, and will only gain acceptance in proportion to our own imaginative capacity. Under this proviso we may instance the landscape of Titian and that of Claude as contrasting examples of the Beautiful and the Pretty. In our



own days and country, a similar difference lies between the work of Crome and that of Crefwick; or, in the most marked degree, between Turner's vignettes and Birket Foster's.

The poet Coleridge tells a story which bears on this part of our argument. When looking at the falls of Clyde, a fellow-visitor expressed his admiration by the words "How sublime!" "Thank you," said the poet, "that is exactly the epithet wanted." "And how pretty," added the other. . . . The scene as described may be one of Coleridge's many visions; but there is no need of a journey to Scotland for hearing similar confusions of judgment.

Musical, by its own nature, is the art which is most difficult to reduce to intelligible words, when anything beyond its technical points is the subject of criticism. Yet even here the great distinctive qualities of art have their place, and are more or less consciously recognized by all in whose hearts Harmonia, as in the noble chorus where Euripides describes her as one of the first colonists of Attica, has found a permanent sanctuary and abiding-place. Endless ballads and small instrumental pieces appear yearly, of which the utmost we can say is, that they are pretty for the moment. But no one except Coleridge's traveller would think of applying that epithet to the solemn airs of the "Messiah," or the superhuman passion and poetry of Beethoven in his Symphonies or his Sonatas. There are even short piano-forte pieces by Beethoven, such as what he called "Bagatelles" and "Ariettas," in the later portion of his career, on which the "mark of the lion" is set as distinctly as it is on the "Eroica" itself. Mozart, or Weber, or Mendelssohn, though they more decidedly aim at pleasing us with facility, rarely fail to mix larger and deeper elements of passion. The songs given to Zerlina and Susanna, to Annette and Fatima, are examples. A too large infusion of the prettily sentimental has impaired the influence of Bellini and Donizetti; and though no one in this art has probably tempered mere prettiness with vivacity more admirably than Rossini, yet the prevalence of this element gives a certain air of triviality to much of his composition. The vast difference which the least educated hearer would spontaneously, we

imagine, feel between the "Di tanti palpiti" of 'Tancredi' and the "Che farò" of Gluck may suffice to illustrate our meaning.

In Architecture also we may, without fancifulness, trace the same opposition of qualities, and this, in fact, with greater distinctness, from the nature of the art itself, than in poetry or in painting. For the appeal which a building makes through the eye to the judgment is in a certain sense the most direct and simple of all; being less complicated with subsidiary or extraneous elements than a picture or a poem, in which side glances (as it were) from the subject of the work are apt to distract us from considering the exact mode in which it has been treated. In a building what holds an analogous place,—the use, namely, to which it is to be put,—does not so closely affect our estimate of the style adopted; we can classify it more readily under the Beautiful, the Pretty, the Sublime, or the Commonplace. Taking those qualities with which we are here concerned, it is remarkable that the course of architectural styles has generally been from Beauty to Prettiness. The Doric is replaced by the Corinthian: the Lancet and the Geometrical by the Flamboyant. The Renaissance, in all its varieties, has been an artificial style, generated partly from books and from ruins, partly from its immediate predecessor and from the wants of modern life; and it has hence not been governed by laws so natural and so well-marked as the Greek or the Gothic. Yet in the Renaissance we may trace a similar development, from the severe beauty of the early attempts—as the Grimani Palace at Venice, or the original Louvre—to the prettiness with which contemporary French architects have successfully invested it.

The nature of this art allows us to mark these changes within the limits of a single building. A poem or a picture is commonly the work of one man,—at least, of one period. It has been created *d'un seul jet*. But a cathedral may be the effort of centuries, and bear a writing on its walls which reveals the successive waves of human feeling and thought that have meanwhile rolled by beneath its shadow. It is a poem through which man may have expressed himself during a thousand years. The pointed forms of the arch, the classical of the altar, the

beauty of its first design, the prettiness of its later decorations,—all these “matters of taste” are indices to vast revolutions in human civilization.\* In England, the rapid degradation by which Gothic passed from the glories of the Plantagenet period to the profaicism of the Perpendicular, renders it difficult to point to typical instances in which contrasted qualities are shown in the same building. Perhaps Westminster Abbey, with the noble beauty of its transepts and the elegant over-ornamentation of its chapel, may be a fair example. But to those who know France, the most essentially architectural country of Christendom, the structures which were begun about A.D. 1200, and completed by A.D. 1500, will supply perfect illustrations. The Cathedral of Evreux, the Church of S. Pierre at Caen, the Cathedral of Rouen, may be named amongst a multitude. The façade of S. Mark’s at Venice, where we rise from the Byzantine beauty of the porches to the exquisite prettiness of the Gothic gabling, may be taken as another instance.

Even Sculpture, though an art naturally and properly moving in a severer sphere, has not escaped Prettyism, whether elegant or sentimental, within the last three centuries. Canova, and the feeble school which that really gifted man founded in Italy, present perfect samples of the Pretty, combined with more or less of elegance; fading away, as we saw in the International Exhibition, to the wretched “Dream of Joy,” and other favourites of the

\* Hence, amongst many other reasons, the deep evil of those radical restorations which a peculiar form of modern vandalism has undertaken in so many fine churches in England and France. Sometimes this is done under pretence (for a pretence only it can be) of “renewing the original design.” Sometimes we have heard it gravely defended as “removing the relics of a sceptical, or a cold, or a revolutionary period.” Sometimes it is the wantonness of the meddling architect, desirous to cover his inability to make honest repairs, by wholesale destruction of what he cannot equal. Whatever the reason, the building is sure to lose part—sometimes the whole—of its

historical character,—in nineteen cases out of twenty the only important character which it possessed. We now lament in vain the ruthless demolitions and changes effected with loud acclamations fifty years since, by Mr Wyatt, at Salisbury. The want of taste and feeling, the imperfect knowledge and skill, there displayed, were known to the well-informed in architecture at the time of that vandalism. But this discovery seems always to come too late. When will it be felt, that the cathedrals on which even men of such reputation as Mr G. Scott are now operating, have received no less severe and irreparable injury?



Stereoscopic Company. The *Reading Girl*, on the other hand, is the Pretty masked under spurious naturalism and commonplace naïveté. Though with a higher aim, Gibson's Venus and Cupid show how hard it is to live at Rome, and not do as Rome does. Mr Story and Mr Gatley, whose death is a real loss to his art, are honourable examples of freedom from what, in sculpture, is almost always a bad and always a dangerous quality. Messrs Fuller and Marochetti, again, exhibit Prettyism combined with a marked meretricious dash,—as in the *Rhodope* of the first, and the *Melbourne Monument* in St Paul's by the latter. The *Daphne* of Mr Marshall Wood, the *Sound of the Shell* by Mr Munro, the bas-reliefs for St George's Chapel by Mr Philip, in this year's Exhibition, exhibit sentimental Prettyism in some of its most advanced (and hence most unsculptural) stages. Indeed, in the present low state of this noble art, we might enumerate only too many examples at home and on the Continent, amongst those who, incapable of rendering real life, aim at what is called Ideal Sculpture.

Let us now analyze one or two examples of the lowest forms of Prettyism, with the view of enabling the reader to test our argument, or to frame another. Sculpture, from the innate severity of its nature, furnishes perhaps the most striking proof of the truth of the canon, that lofty art has no place for the merely Pretty. Such figures as the *Greek Slave* and the *Venus of Melos*—if, for the lesson's sake, the juxtaposition may be pardoned for one moment—will bring the force of the rule home to everybody who has seen them. They set before us at once the whole abyss which parts the inestimable from the valueless; the wholly noble from the utterly degraded. Strange, at first sight, that Aphrodite should come before us in all purity, the other in all that purity is most distant from! Yet not so strange, when we scrutinize the qualities of the two figures. We have selected them, because they are what we first spoke of in this essay as typical examples, presenting the Beautiful and the Pretty, each in predominant measure, and may hence furnish some hints, by aid of which we may test the value of the preceding remarks.

The main ground of difference between the "Venus" and

the "Slave,"—that ground which underlies all other differences, —may, we think, be simply defined as Truth. Praxiteles, *aut quis fuit alter?*—whoever it may have been who modelled the Venus, had, first and foremost, a distinct idea of the power and attributes of the goddess whom he was to represent. Aphrodite, as she was thought of, it should be remembered, not by the corrupt, sceptical, and half-barbarous Roman of the Empire, but by a Greek when Hellas was yet in her genuine age of glory,—Aphrodite was to him the symbol of the Divine Life in Nature, conceived on the side not so much of creative as of receptive power. As such, she was unconsciously identified with woman in her youthful prime and beauty; and hence, all that the artist could do most completely in reproducing the female form wrought up to its loftiest and purest perfection, was the true type of his image. These ideas he must have fully grasped in his mind; and, having thus reached entire truth to the religion and poetry of Aphrodite, in his conception,—by a law which rarely fails, he found his hand and eye capable of realizing them. Hence the execution of the Aphrodite of the Louvre appears wholly equal to the idea. It is almost evenly balanced between largeness and tenderness in style; the largeness being gained chiefly by the magnificence of the lines, especially those about the chest, and the indefinable grandeur of the expression; whilst to the treatment of the hair, of the delicate drapery over the waist and knees, and of the surface in general, the sculptor has mainly trusted to gain tenderness.—Now turn to the Greek Slave. Here the idea, though less elevated than that of the Aphrodite, compensates for it by greater pathos and a more direct appeal to human sympathy. It is the idea of female modesty and beauty exposed to the bitter contrast of slavery under conditions only less revolting than those which the Confederation is fighting to extend and to perpetuate. One need hardly describe how this conflict of emotions, embracing body and mind at once with equal intensity, would naturally display itself; in consciousness of beauty shown only by efforts to conceal it, in shrinking from sight, above all, in burning shame and terror. Such would be the demands of truth. In place of

these, what we saw in 1851 was a languid girl, standing as if on the edge of the bath, delicately satisfied with her charms and their full manifestation, and bearing just so much sentimentalism on her features as would be consistent with the vague imagination of a lover. And, in exact correspondence with the feeble falsehood of this conception, was the handling of the work: poor in the lines, and lifeless in the surface, although evidently modelled with care, and elaborated to a waxlike smoothness of texture. Hence whilst the artist's feeling, unlike that of some whom we have just alluded to, was to render shrinking modesty, this total failure in truth gave his work, pretty as it was in a high degree, that meretricious look of coquettish self-display which was the absolute antithesis to the natural and legitimate aim of the subject. In fact, whether through inability or through want of will, the sculptor shrank from rendering the stern and difficult reality, and sacrificed all to Prettyism. And, so far as a few years' popularity might go, he had his reward. But the great Aphrodite

μειδιάσαις Ἀθανάτῳ προσώπῳ

retains her hold over us, like the works of creation, fresh and mighty as on the first day; whilst the Slave is already forgotten so much, that we hardly know whether the remembrance of her in the reader's mind will be sufficiently clear to point our moral.

Such is the difference between Beauty and Prettyism in their most pronounced developments,—a difference resting altogether on truth, and in no way on what the vulgar mean by taste, when they speak of taste as a matter in which right and wrong have no concernment. We may, indeed, like the bad better than the good, as some men prefer drunkenness to sobriety, or despotism to freedom, but we know that there is a law meanwhile which silently rebukes and at last chastises our perversity. And art of every kind is not deficient in examples, which have so little quality in them except merely Prettyism, that they must be classed as on the whole false and injurious. Such work as Cipriani's in the last century is a marked example. It has its



day, and passes soon, no doubt ; but whilst such mere Prettyism is popular, it fills up men's thoughts and obscures better things. That we have but a limited power, whether of time or of mind, to give to any subject, is one of the most melancholy discoveries of the years when the first flush of youth is over. It is hence always to be regretted that any power should be spent on the transient and the imperfect. We are not so framed, indeed, that we can dwell in the high places of the soul for any lengthened period. The bow of our Apollo must be often unbent. It is then surely desirable that, if indeed man has, or should have, any aim upward, our smaller aims and our less intense interests should be such as, if they cannot subserve our better selves, shall at least not impede them. Hence the popularity of Prettyism in Art may be judged more than a negative evil. Not only does it absorb a large portion of our taste and time, but it blinds us to real Beauty. No lesson is easier than the preference of prettiness. None is harder than to rise from this to the understanding of nobleness. Thus, in painting, when we have learned to take much pleasure in the neat execution of such artists as Greuze or Sassoferrato, we cannot bear the large and imaginative freedom with which Tintoret or Reynolds handled the brush ; when we delight in the smiling prettiness of Guido, we lose the eye which can trace the lofty and deep-seated beauty of Michel Angelo or Holman Hunt. If we please ourselves greatly with the graciousity and the rustic amenities of Birket Foster, we shall be unable to grasp the cold severity of Stanfield, and shall soon pronounce the poetry and grandeur of Turner "eccentric aberrations."

The preceding instances and remarks will perhaps enable us to give a first outline towards a definition of Prettyism. As a cause of pleasure, the Pretty is in itself a legitimate element of art. But as in morality, if we adopt the Utilitarian principle, the happiness which is "our being's aim and end" must be happiness of a higher and durable sort, or else it would defeat itself, and fall short of the true and lasting demands of human nature,—so in art, the Pretty, if singly and solely pursued, proves not only a feeble and hence a transitory source of pleasure, but involves

the sacrifice of truth in the attempt to secure its own predominance. As nothing in human happiness is altogether happy, so in the facts which art has to represent the Pretty is never an unalloyed prettiness. That form of art, then, which aims at this impossible condition, we should term Prettyism. And, so far as this exists in a highly developed form, it is impossible not to concur with the rule, and to allow that true, or good, or high art has no place for it. It is essentially charlatanism, altogether false, petty, and injurious.

This judgment will however apply only to Prettyism as such. If from this we ascend by an infinite and imaginary scale to Beauty, many gradations will present themselves in which the Pretty is not only admissible amongst the less elevated, though not less needful and healthy kinds of enjoyment, "human nature's daily food," but, gradually taking up into itself the attributes of the Beautiful, merges at last, as we see in Raphael and Stothard, in Virgil and Shakespeare, in Mozart and Weber, into what,—in direct antithesis to such examples of Prettyism as we have quoted,—no rational man would be likely to question, is the absolute region of Beauty. As in the former portion of this inquiry, we propose to illustrate this portion of our subject by examples, hoping thus to avoid dogmatic definition, and to enable readers to test the points in our argument by their own observation. Poetry will here supply instances even more readily than painting, in the absence of pictorial illustration.

O had we some bright little Isle of our own,  
 In a blue summer ocean, far off and alone;  
 Where a leaf never dies in the still blooming bowers,  
 And the bee banquets on through a whole year of flowers;  
     Where the sun loves to pause  
     With so fond a delay,  
     That the night only draws  
     A thin veil o'er the day.  
 Where simply to feel that we breathe, that we live,  
 Is worth the best joy that life elsewhere can give!

There, with souls ever ardent and pure as the clime,  
 We should love as they loved in the first golden time;

The glow of the funshine, the balm of the air,  
Would steal to our hearts, and make all summer there !  
    With affection, as free  
        From decline as the bowers,  
    And with hope, like the bee,  
        Living always on flowers,  
Our life should resemble a long day of light,  
And our death come on, holy and calm as the night !

This, it will probably be allowed, is an excellent example of the *Pretty*; expressed with exquisite elegance, and though not exactly true, yet sufficiently truthful as a fanciful picture of Elysium. Elegance and fancy,—these are two of the principal better elements to which the *Pretty* naturally lends itself. Without venturing on the dangerous grounds of definition, where every word requires a battle and a treaty to settle it, or trying to put fancy and imagination, rival powers, into portable formulae, it may, we think, be easily recognized that it is only by accepting the idea which Moore has set forth as a poetical fancy, that we can clear the song of an air of triviality and make-believe. This fancy however is a sufficient justification for the poet; giving a grace to such exaggerations as

Where simply to feel that we breathe, that we live,  
Is worth the best joy that life elsewhere can give ;

and warranting him in transferring to the tropical seas the translucent night of the polar regions. Yet we can only receive a light species of pleasure from the stanzas; we know that we have here a gracious fiction; this is no Elysium which the finger saw with the inner eye, and could describe with such force as to make us also admit the reality of the vision. To do this requires, not Fancy with her Prettiness, but Imagination. Let us listen to her as she carries Shelley away from the Euganean Hills and the glories of Venice.

To some calm and blooming cove,  
Where for me, and those I love,  
May a windless bower be built,  
Far from passion, pain, and guilt ;



In a dell 'mid lawny hills,  
Which the wild sea-murmur fills ;  
And soft sunshine, and the sound  
Of old forests echoing round ;  
And the light and smell divine  
Of all flowers that breathe and shine.

This is indeed a different Elysium from Moore's, yet not altogether true; so "high-fantastical" was the imagination of the illustrious writer, that he misses something of credibility; it is imagination, yet not altogether the imagination with which the human soul can sympathize. Let us turn then to an earlier poet, who, living in the days when imagination was "all compact," in a sense which it has never since fully regained, could paint his future world in even deeper and lovelier colours than Shelley. Shelley takes a select few into solitude with him; Pindar sees the good rewarded for ever in the kingdom of God: \*

Ἴσον δὲ νύκτεσσιν αἰεὶ,  
Ἴσα δ' ἐν ἀμέραις ἄλιον ἔχοντες, ἀπονέστερον  
ἔσλοὶ δέρονται βίοτον, οὐ χθόνα τaráσσοντες ἐν χερσὶ ἀκμᾶ  
οὐδὲ πόντιον ὕδωρ  
κεινὰν παρὰ δῖαιταν· ἀλλὰ παρὰ μὲν τιμίῳις  
θεῶν, οἵτινες ἔχαιρον εὐρυκίαις, ἄδακρυν νέμονται  
αἰῶνα· . . . .  
Ὅσοι δ' ἐτόλμασαν ἐστῆις  
ἐκατέρωθι μείναντες ἀπὸ πάμπαν ἀδίκων ἔχειν  
ψυχάν, ἔτειλαν Διὸς ὁδὸν παρὰ Κρόνου τύρσιν· ἐνθα μακάρων  
νᾶσον ὠκεανίδες  
αἴραι περιπνέουσιν, ἄνθεμα δὲ χρυσοῦ φλέγει,  
τὰ μὲν χερσὶθεν ἀπ' ἀγλαῶν δεινδρέων, ὕδωρ δ' ἄλλα φέρβει,  
ὄρμοισι τῶν χέρας ἀναπλέκοντι καὶ κεφαλὰς,  
βουλαῖς ἐν ὀρθαῖς Παδαμάνθυος—

\* There, where they have an equal sun by day and by night,  
The good behold an existence void of weariness ;  
No more vexing earth or sea with the toil of their hands, to gain an unsatisfying subsistence,  
But with the honoured of the gods, who delight in righteousness,  
They live a life without tears.  
So many as, thrice in each world, have dared to keep their soul clear of all wickedness

*And God shall wipe away all tears from their eyes.*—There is yet another picture, which need not be quoted here, but may be simply referred to as the last and highest, in this ascending scale to the most consummate rendering of the Beautiful.

In our example from Moore, to return to the subject of this essay, what we have seen was mainly Prettiness combined with Elegance, and inspired by Fancy. It is not meant that other poetical qualities may not be found in this, as indeed in any work by a true poet, but that these may be spoken of as the leading qualities. But this phase of art, as was before noticed, is now far less common than that in which Prettiness, in a thousand attractive ways, is allied with Sentiment. And as Fancy, in relation to Prettiness, appears to hold the same place which Imagination holds towards Beauty, so we might draw out a similar opposition between the sentimentalism into which Prettiness is apt to degenerate, and the pathos to which Beauty often rises. We shall leave it to our readers to trace the similar opposition between the Ugliness which, as in Dante, Homer, and Shakespeare, is created in its proper positions of contrast by Imagination, and that unnamed correlative quality which, within the realm of Fancy, stands in opposition to Prettiness,

---

Pas by God's road to the City of Kronos,

Where the breezes of ocean breathe round the Island of the Blessed,

And the golden flowers gleam, from the fair trees upon the land, and others the water feeds ;

And with these they wreath their hands and heads in chaplets,

Under the just dispensations of Rhadamanthus.

With the lines quoted above from the Second Olympian, should be compared a fragment from a Threnos, of a beauty as majestic as the shattered relics from the Pediments of the Parthenon.

Τοῖσι λάμπει μὲν μένος αἰλίου τὰν ἐνθάδε νύκτα κάτω,

φοινικορόδοις δ' ἐνὶ λειμώνεσσι προάστιον αὐτῶν

καὶ λιβάνῳ σκιαρᾷ καὶ χρυσέοις καρποῖς βέβριθεν—

Over them the sun shines in his strength all our night long,

And the red-rose meadows about their city

Are deep in shadowy incense trees and golden fruit.

All translations, in a strict sense, of verse into verse are impossible ; but the French plan of rendering poetry in a quasi-rhythmical prose (which the writer has here attempted to follow) at least leaves the reader free to frame his own poem from the original materials.

and in its lowest stage may be termed the Repulsive. Nor have we space here to discuss the very curious causes which have led to the substitution of Sentimentalism for Elegance. It must suffice to give a very few examples, which we shall select from the works of writers who, if their reputation has in some degree outrun their poetical merits, when judged by the widest and most enduring standard, yet stand very high amongst those from whom our generation has received a pure and genuine pleasure. We will take first a gracious description of a girl, from Mrs Hemans.

When thy bounding step I hear,  
And thy soft voice, low and clear;  
When thy glancing eyes I meet,  
In their sudden laughter sweet—  
Thou, I dream, wert surely born  
For a path by care unworn!  
Thou must be a shelter'd flower,  
With but sunshine for thy dower.

Ah, fair child! not e'en for thee  
May this lot of brightness be;  
Yet, if grief must add a tone  
To thine accents now unknown;  
If within that cloudless eye  
Sadder thought must one day lie,  
Still I trust the signs which tell,  
On thy life a light shall dwell,  
Light—thy gentle spirit's own,  
From within around thee thrown.

Now with this charming example of Prettiness, allied with feeling, true, if not deep, compare a sketch by our greatest master of simple pathos.

Sweet stream, that winds through yonder glade,  
Apt emblem of a virtuous maid—  
Silent and chaste she steals along,  
Far from the world's gay busy throng:  
With gentle yet prevailing force,  
Intent upon her destined course;



Graceful and useful all she does,  
Blessing and blest where'er she goes ;  
Pure-bosom'd as that watery glass,  
And Heaven reflected in her face.

Cowper's lines will perhaps seem less attractive at first sight. They have fewer of those minor features of attractiveness which belong to what we should class under the Pretty; they have that comparative flatness, and measured, even quality which almost always mark great art, from Phidias to Paul Veronese, from Homer to Wordsworth; they have not so many salient points; but they all tend to one great closing effect, which touches the sublime itself in its deep, earnest simplicity.

And Heaven reflected in her face.

This goes home—and that is a region which only Beauty and Imagination and Pathos can penetrate.

Again, in Longfellow's "Spanish Student," is a scene between Victorian and Hypolito. The latter sings,—

Ah, love!  
Perjured, false, treacherous love!  
Enemy  
Of all that mankind may not rue!  
Most untrue  
To him who keeps most faith with thee.  
Woe is me!  
The falcon has the eyes of the dove.  
Ah, Love!  
Perjured, false, treacherous Love!  
Thy deceits  
Give us clearly to comprehend,  
Whither tend  
All thy pleasures, all thy sweets!  
They are cheats,  
Thorns below and flowers above.  
Ah, Love!  
Perjured, false, treacherous Love!

VICTORIAN. A very pretty song. I thank you for it.

We agree with Victorian's estimate; but the epithet would not have equally suited the song of Amiens in "As you Like It."

Blow, blow, thou winter wind,  
 Thou art not so unkind  
     As man's ingratitude ;  
 Thy tooth is not so keen,  
 Because thou art not seen,  
     Although thy breath be rude.  
 Heigh ho ! sing heigh ho ! unto the green holly :  
 Most friendship is feigning, most loving mere folly :  
     Then heigh ho ! the holly !  
     This life is most jolly.

Freeze, freeze, thou bitter sky,  
 Thou dost not bite so nigh  
     As benefits forgot ;  
 Though thou the waters warp,  
 Thy sting is not so sharp  
     As friend remember'd not.  
 Heigh ho ! sing heigh ho ! unto the green holly ;  
 Most friendship is feigning, most loving mere folly :  
     Then, heigh ho ! the holly !  
     This life is most jolly.

This indeed is pretty—pretty in a degree which few poets have equalled ; yet pretty would not be the natural word to use, so much is that quality absorbed in the higher elements of musical beauty and passionate feeling with which the song, like some deep-coloured and scented Oriental flower, is laden so heavily. The Latin poets, Catullus and Horace, perhaps the most absolute masters of elegance whose works have been preserved to us, afford many a parallel instance. Thus in the “Lament over the Sparrow,” and the “Invitation to Lesbia,” by Catullus, although these famous little songs hardly rise, if we regard their scheme and proportions, beyond perfect prettiness, yet in each those deeper tones of passion are heard, which have, in fact, given these trifles “esse aliquid,”—nay, have placed them high on the list of masterpieces. In the “Sparrow,” we allude to the

Qui nunc it per iter tenebricosum  
 illuc, unde negant redire quenquam :

In the "Lesbia," to the world-celebrated

Soles occidere et redire possunt ;  
nobis, cum semel occidit brevis lux,  
nox est perpetua una dormienda.  
Da mi basia mille, &c.

When the solemn sadness of these words is abstracted, as, we believe, has uniformly been the case in the endless translations under which the poem has suffered, the effect of the whole will be a graceful Epicureanism, a sweet sensuality. In a word, the tints of Beauty will have faded into those of Prettiness.

This leads us to the last phase in this curious subject on which we have space to touch. When, in these and in similar poems, the higher touch of imaginative power,—the beauty arising from the contrast between the life of the bird and the life of the lovers, and the "one endless night of sleep," the journey "whence no traveller can return,"—have disappeared, not only is the ancient picture preserved under a new, and a very inferior aspect, but it will be found to have assumed at the same time a markedly *modern* character. In speaking of the poets of Hellas, with their Roman followers, it is needful to bear in mind that we have not only a partial record of the ancient literature, but that, on the whole, what has reached us may be regarded as an Anthology containing their best pieces. Their admirable art is even less completely represented. Yet from what time and barbarism have spared us, we are, it is believed, justified in saying that Prettyism, in the degraded forms which have been here noticed, had no place with the ancients, and that even the Pretty itself rarely or never appears in their art, except when united with, and as it were balanced by, grace and elegance. And it is only in regard to those later poets, who, great as they were, cannot rank with the poets of Athens and Ionia, that we are inclined to use the word Prettiness. During the long range of genuine Hellenic song, from Homer to Theocritus, we know of no one instance where we should not rather at once say, this is Beautiful. No lesser praise at least would be congruous with the choric songs of the dramatists, the odes of Pindar, the Sici-



lian Idyls, or the few precious extracts, χρῦσω χρυσοτέρα, which we yet possess from the purple pages of Sappho and Simonides, Ibycus and Alcæus. Even the Anthology, it is curious to observe, and the little poems of monkish origin which falsely bear the great name of Anacreon, have a far larger quality, a far less decided Prettyism, than they bear in the modern translations. The same lesson is taught by Hellenic art. Until the Roman period had arrived, and with it the influence of the Roman mind, in every single point (we are convinced) inferior to the Greek, no single painted vase or gem, no statue or bas-relief,—we might even say, no fragment of decoration for house or person, however small,—could be simply classed as pretty. When we add to this, that the element of obscenity, in its strict sense, and dis severed from elementary conceptions of nature, is almost equally absent from the same productions,—and reflect upon the vast difference, in regard both to this and to prettiness, between Hellenic and modern art, we may be led, not only to some deeper considerations on the opposition which is the theme of this essay, but to a truer sense of the greatness of that early world, and of the gifts and glories of Hellas in her days of freedom. If it be true, as here argued, that the Greeks conformed to the canon on the Beautiful with which this essay begins, we might, amongst others, perhaps assign as chief causes, health of nature, even balance of faculties, the smaller and more definite sphere within which life moved,—the quality, lastly, which sums up all, and is the “characteristic word” when we think of Hellas, —Sanity.

To those who recognize these things, it is a vast descent to turn from the Greek literature and art to the Latin. Yet, here, though on a lower level, the loftier inspiration was perhaps never wholly lost. There is something superior to mere prettiness even in the trifles of the Roman decadence. The decorations of the sarcophagi, the arabesques of the Imperial Palace, the ivories of the later consuls, Martial's little poems, the epigrams of the Latin Anthology, are examples. The exquisite ingenuity of Ovid, “nimium amator ingenii sui,” as Quintilian aptly named

him, is perhaps the nearest approximation to modernism in this particular,—not less than the other quality which was noticed above as almost undiscoverable in Greek art. But the poets whom few would now hesitate to rank much above Ovid, not only combine, as we have said, a marvellous elegance and skilfully touched pathos with their prettiness, but have also given many proofs of capacity to reach the highest harmonies of song. Virgil indeed, by the marvellous serenity, by the mysterious and Raphaelesque grace, which are, we think, the leading characteristics of his genius, ranks wholly in the third heaven of poetry. But the Beautiful and the Ugly have received few more perfect, though some more varied, illustrations than from Horace or Catullus. And we know not how better we can exemplify the ingrained modern proclivity to substitute sentimentalism for feeling, flightiness for grace, pettiness for elegance,—in a word, the Pretty for the Beautiful, than by one or two parallel specimens of these poets as represented by a recent translator. In our two first examples, the phrases italicized represent modern Sentimentalism, in the fourth, modern Prettyism, substituted in each case for the melancholy and musical grace, or for the (probably) unapproachable elegance, of the original. We begin with Catullus' address to Verannius:

Veranni, omnibus e meis amicis  
antistans mihi millibus trecentis,  
venistine domum ad tuos Penates  
fratresque unanimos suamque matrem?  
Venisti. O mihi nuntii beati!  
Visam te incolumem, audiamque Hiberum  
narrantem loca, facta, nationes,  
ut mos est tuus, applicansque collum  
jocundum os oculosque suaviabor.  
O quantum est hominum beatiorum,  
quid me laetius est beatiusve?

Dearest of all, Verannius! *O my friend!*

Hast thou come back from thy *long pilgrimage*,  
With brothers twin in soul thy days to spend,  
And *by thy hearth-fire cheer thy mother's age?*

*And art thou truly come? Oh, welcome news!*  
 And I shall see thee safe, and hear once more  
 Thy tale of Spain, its tribes, its feats, its *views*,  
 Now as of old *from thy exhaustless store.*

*And I shall gaze into thine eyes again!*  
 And I again shall *fold thee to my breast!*  
 Oh you, who deem yourselves most blest of men,  
 Which of you all like unto me is blest?

It is singular to mark how every added or enlarged expression here tells of sentimentalism:—*And art thou truly come*, replacing the simple *thou hast come*, and the like; whilst the firmest touches of the great poet, the friend who was “as good to him as a fortune,” the “I shall kiss thy pleasant eyes,” are elided in the mist of modern phraseology. Now take the inimitable delineation of the infant son of Manlius, the most perfect stanza in that marvellous marriage song.

Torquatus volo parvulus  
 matris e gremio suae  
 porrigens teneras manus,  
 dulce rideat ad patrem,  
 semihante labello.

Perhaps no ancient writer contains a more modern—modern because universal—sentiment than this; none which, by its very subject, the picture of infancy, runs a nearer risk of mere prettiness in treatment. Yet Catullus has managed his child with all the largeness, not less than the sweetness, of Reynolds. Can we award this praise to the modern version?

*Soon my eyes shall see, mayhap,*  
 Young Torquatus, on the lap  
 Of his mother, *as he stands*  
 Stretching out his tiny hands,  
 And his *little lips, the while,*  
 Half open, on his father smile.

Not only here, again, are the inevitable blank spaces of a translation filled up with sentimentalism, but the character of infancy preserved by Catullus with so curious a felicity, is



missed by the insertion of *as he stands*, and the substitution of *tiny* for *tender*.

We should have wished to illustrate our argument further, by similar specimens from the translation of the famous *Atys*; but, passing from Catullus, our space warns us that we must leave the comparative analysis of Horace as he wrote for the ancient world, and Horace as he is set to nineteenth century music, to our readers. We beg that the originals may be referred to. Perhaps no more perfect example of the higher feeling and music of Horace exists, than his Ode to Ligurinus (Book IV. x.). It is thus rendered.

Ah cruel, cruel still,  
And yet divinely fair,  
When time with fingers chill  
Shall thin the wavy hair,  
Which now in many a wanton freak  
Around thy shoulders flows,  
When fades the bloom, which on thy cheek  
Now flames the blushing rose :—

Ah, then as in thy glass  
Thou gazest in dismay,  
Thou'lt cry, Alas! Alas!  
Why feel I not to-day  
As in my maiden bloom, when I  
Unmoved heard lovers moan?  
Or now that I would win them, why  
Is all my beauty flown?

Even this, with its many conventional stock phrases, *divinely fair, time with fingers chill, wanton freak, blushing rose, unmoved heard lovers moan, &c.*, is hardly more distant from the original poem, all Elyfian beauty, melancholy grace, than the following transformation of ancient elegance :

Nescias an te, &c.  
For aught that you know, now, fair Phyllis may be  
The shoot of some highly respectable stem;  
Nay she counts, *I'll be sworn*, a few kings in her tree,  
And laments *the lost acres once lorded by them*.

One more instance, a very pretty modernization of Virgil by Segrais, and we have done :

O quoties et quæ nobis Galatea locuta est !  
 Partem aliquam, venti, Divûm referatis ad aures !  
 Oh les tendres propos et les charmantes choses  
 Que me difait Aline en la faifon des rofes !  
 Doux zéphirs qui paffiez alors dans ces beaux lieux,  
 N'en rapportiez-vous rien à l'oreille des Dieux ?

The contraſt here is like that between a Greek painted vafe, or ſome maſterpiece of Joſiah Wedgewood, pure in deſign and reſerved in colour,—and a *jardinière* from Sèvres, fancifully decorated with a deſign after Watteau, and gay with *roſe Du Barry*.

It is not meant that the ſpecimens above ſhould be accepted as typical ſamples of the ſeries whence they have been ſeleſted, on which this is not the place to attempt criticiſm. But they are ſufficiently pleaſing to afford admirable examples of the point on which we have been here engaged,—the modern tendency towards Prettyiſm. The Engliſh tranſlator may be fairly ſuppoſed to have aimed at fidelity ; but the atmosphere of his age has been too ſtrong for him, and we think he has deviated from truth to nature, not leſs than from truth to art, in every modern touch.\*

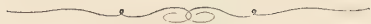
To ſum up : without, as will have been ſeen, concurring in the *dictum* that good art has no place for the Pretty, it is well that we ſhould bear in mind the dangers which haunt its purſuit. Compared with the Beautiful, the Pretty ſhows fancy for imagination, elegance for grace, complexity for ſimplicity, finiſh in parts rather than completion of the whole, points for curves, artifice for nature. It appeals more to the tranſient than the enduring, paints better body than ſoul, tends to pettineſs in place of lifting us to the ſublime. It excites the thirſt of the ſoul rather than ſatiſfies it : it is motion more than reſoſe ; it holds ſlightly by truth, and is ever ready to ſacrifice her to novelty

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\* For real faithfulneſs to the ancient ſtyle, readers may be ſafely referred to Profeſſor Conington's Horace.

and attractiveness. It has given us "plum box art," as it has been appropriately called, for the art of Titian, Canova for Phidias, Moore for Milton. Prettiness in art has its place, but, like prettiness in life, consciousness is fatal to its merits. It must come by itself, not be the object of our pursuit. In a word, if set before the poet or the painter as definite aims between which he must decide, the Beautiful and the Pretty appear to present another form of what the ancients symbolized as the Choice of Hercules.

F. T. PALGRAVE





## ART-EXHIBITIONS IN LONDON.

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IN our first number we included in the "Summary of Art News" a brief account of the Exhibitions which had opened in London up to the date of the compilation of that article. These were the Exhibition by Water-colour Painters in aid of the Lancashire Distress; the Exhibition, chiefly by amateurs, for the same object; the Berners Street Gallery; the British Institution, works of living painters; the Suffolk Street Gallery; the French and Flemish Exhibition; Mr Selous's picture of the Crucifixion; and the Exhibition of the Society of Sculptors. On the present and future occasions we shall separate the record of exhibitions from that of other art-matters; and, in this instance at least, we shall leave for distinct treatment any exhibitions exclusively sculptural. Our object will be record rather than criticism. The occasion for criticism passes, to a great extent, with the novelty, or at any rate with the duration, of the exhibitions; only a few prominent works remain standing out from the mass before the mind's eye of the public, and courting such "honourable mention" as it falls within the scope of a quarterly review to afford.

The Exhibition of the Royal Academy opened to the public as usual on the first Monday in May, and closed on the last Saturday in July: it was the ninety-fifth exhibition held by the Academician body. The total number of works was 1205; consisting of 892 paintings and drawings; 67 architectural de-

figs; 71 engravings, etchings, &c.; and 195 sculptural productions. Of the whole number, 137 works were contributed by the Members and Associates of the Academy; and 1068 (more than seven times as many) by non-Academicians. Of the 63 members of the academic body, 14 did not send anything — Messrs Dyce, Foley, Gibson, Hardwick, Mulready, Maclife, Smirke, Westmacott, Doo, Boxall, Robinson, and Lane, Sir Charles Eastlake, and Sir Edwin Landseer.

The general merit of the Exhibition may, to a certain extent, be expressed by saying that it was up to the average. But this must be understood in a relative sense. The average merit of our exhibitions changes from lustre to lustre, and almost from year to year; and happily the change at present is advance. The average merit of our last three Academy collections could no more be compared with that of such collections from 1850 to 1852, for example, than can the workmanship of a rising painter at the age of twenty-five with his slovenly efforts at eighteen. The level of general attainment in execution has been so vastly raised of late years in England that, in speaking of average merit as including our present work, we only intend to say that the success of the artists in proportion to their present capabilities is about the same as their success of some years ago used to be in proportion to their capabilities of that time. In other words, the calibre of the men remains pretty nearly stationary, while that of their practice "goes ahead" at an encouraging rate. Some tendency to advance in solidity and inventiveness of subject may perhaps be conceded to the Exhibition of the current year; though, on the other hand, there have been few collections containing so little that one was specially impressed by or cares to think over.

One work towered greatly above the rest in its scale and development of art-power — the "Madeline" of Mr Millais, from Keats's "Eve of St Agnes." Though not what can be called a poetic treatment of a subject exquisitely poetic as expressed by the writer, it was a great piece of pictorial realization; as such, worthy to stand, on its own ground, side by side with whatsoever is admirable in other forms of expression. The

painter was there, though not the poetic exponent in painting of verbal poetry. In short, it was as fine a moonlight as art has to show. Inferior in impression, and to some extent in artistic substance, yet still testifying to the same great general power in art, were Mr Millais's two other pictures of children,—“My First Sermon,” and “the Wolf's Den.” After this supreme exhibitor of the present and many other years, we reckon Mr Prinsep to be the painter who showed most of that sort of capacity which goes furthest in fixing the artistic value of a picture. His painting of noble mediæval lovers, during an interval of estrangement, passing each other on a flight of stairs, had expression of a higher than common class, with tone, colour, and breadth of handling and general treatment, really eminent. Mr Hodgson, the author of “The First Sight of the Armada, Lighting the Beacon,” has more completeness of sober invention and more faculty of arrangement than Mr Prinsep displayed; and Mr Calderon, in “the British Embassy in Paris on the Day of the Massacre of St Bartholomew,” showed more of practised and balanced skill: but neither of these successful exhibitors, we think, came up to Mr Prinsep in pictorial power. Mr Leighton, even more than usually ambitious in subject and scale, was certainly less happy in the result than he has been in other instances; spite of grandeur in the Jezebel, and grace (hardly realistic enough for genuine art) in the fair Basket-bearer, sufficient in themselves to match with his best efforts. Vigorous and able in its painter-like treatment of matter-of-fact, “The House of Commons, 1860,” by Mr Phillip, would have been a strong success but for the somewhat vulgar quality of its portraiture; even with this drawback, it was one of the few memorable contributions. The harmonious and attractive breadth of manner into which Mr Frederick Goodall has at last settled, as especially in “the Palm Offering,” were such as to make his late election as a full member of the Academy natural and unobjectionable. In portraiture, besides the professed portrait-painters, we had to remark the positive, thoughtful, and manly, if in some degree strained and tenacious, truth of Mr Holman Hunt's half-length of Dr Lushington; and the highly-



trained accomplishment in the two portraits of ladies by the foreign painter, M. Lehmann. Generally, however, it must be said that our portraiture partakes less than other branches of painting in the general advance of executive power and developed style: a lamentable fact this in a country where, in the continuous default of grandiose works of invention, a noble school of portrait might almost be accounted the truest of present compensations, and of foundations for the future. Mr Watts has for several years worked towards this goal with distinguished honour: Messrs Wells and Sandys, and two little-known exhibitors of the present year, Messrs Chapman and Orchardson, may be looked to to second his efforts, each with a varying faculty of his own. In landscape there was little to specify at once excellent and novel; though some established painters showed to advantage, none more so than the elder Linnell. "The Last of Old Westminster," by Mr Whistler, testified once more to that gentleman's power of rapid and intense realization—complete too as an artist can estimate completeness, though defying the ordinary conception of that quality; while in etching he stood, as usual, supreme and an indubitable master. Animal life could almost afford to miss its Landseer, in virtue of the consummate excellence of Mr Wolf's "Row in the Jungle" between a tiger and a band of monkeys. Of lofty subjects for sculpture the only noticeable exhibitor was Mr Leifchild, whose "Mother of Moses" and "Woman taken in Adultery" displayed a largeness of thought and style from which one would fain hope something for this noble but forely misused art—finely represented, as far as busts are concerned, by Messrs Behnes and Woolner, and creditably by one or two others. Three of the figures commissioned for the Mansion House appeared in the Sculpture-room; Mr J. S. Westmacott's "Alexander the Great" (plaster), Mr Stephens's "Alfred the Great in the Neat-herd's Cottage," and Miss Durant's "Faithful Shepherdess." It is gratifying to find that a lady professing the arduous art of sculpture receives recognition such as this commission implies; still more gratifying to note that her statue contrasts more triumphantly than favourably with the work of such a male competitor as Mr Westmacott.

As a matter of record—not of objugation, of which we shall steer clear on the present occasion—it would be impossible to omit mentioning the very strong feeling excited among artists and critics by the solecisms in the hanging of the contributions this year; and by the invidious rather than envied prominence of some works by Academicians who either are in the decadence of their powers, or else never possessed powers such as the hand of time can assert much empire over. Loud has been the outcry; somewhat louder, and only a trifle more apposite, than we remember it to have ever been before.

One effect of this state of things has been the exhibition of a few of the rejected works in the meeting-room of the Cosmopolitan Club in Charles Street, Berkeley Square. Twenty-seven oil pictures and water-colours were contributed by twenty artists. The collection was open for two or three weeks towards the beginning of June. The merit of the works was indisputably sufficient to put in the wrong the excluders of these pictures, who admitted, and in many instances displayed to advantage, productions not only less good, but deplorably bad; yet it cannot be said that the collection was on the whole a strong one. In importance, the leading contributions were, "La Belle Dame sans Merci," from Keats's ballad, by Mr Arthur Hughes, one of his most elaborate, though not properly of his best works; and a subject, by Mr Holiday, from the Song of Solomon, the Bride and her Companion Damsels. In actual merit we rate highest the peculiarly fine view by Mr Inchbold over the Venetian lagoon, from the Giardino Publico; and next, an English and a Cairene water-colour, by Mr Boyce, and small landscapes by Messrs Davis and Mason. In fine individuality, the Bronze Horses of St Mark's, by Mr W. B. Scott, might rank as the foremost. The special character and smallness of the exhibition may justify us in naming all the other contributors. These were Messrs Bedford and P. R. Morris (Bible subjects), Hodgson and G. D. Leslie (general figure-subjects), Knewstub and Crobie and Miss Osborne (domestic subjects, the first and third of very considerable merit); H. Moore, Bunney, Afton, Ascroft, Naish, and McCallum (landscapes). Several of these

names will be recognized as belonging to painters of approved desert; some of whom, it will be fair to remember, had other works hung in the Academy.

The fifty-ninth Exhibition of the Water-colour Society (which will not henceforth need to be colloquially distinguished as the "Old Water-colour Society," the New Society having adopted the name of "Institute"), opened towards the end of April, and closed towards the end of July. The number of works was 304. Every one of the fifty-one members and associates exhibited.

The collection was a choice if not a very remarkable one. The finest contribution was probably a hill-landscape, by Mr Alfred Hunt, with rolling vapours and trickling rills amid the mighty mountain anatomy, named "A Giant's Staircase:" "Schloß Elz," by the same artist, was extremely picturesque in point of view, without relying upon the common picturesque, rather than careful study and completion, for its artistic effect. Mr A. P. Newton was no less prominent than in the few preceding exhibitions for high-pitched force of execution and definition: the "Madonna della Salute, Venice," "Rome and her Ruin," and "Shades of Evening," were remarkable works, the second especially in its strong yet glimmering effect of moonlit twilight. Another fine impressive landscape, on a huge scale for a water-colour, was the "Palmyra" of Mr Carl Haag. Among the figure-pieces, Mr Gilbert's "Don Quixote's Curious Discourse upon Arms and Letters," and the "German Lilacs" and other female studies by Mr Burton, stood high. Both these artists, however, have done more remarkable things aforetime. Mr William Hunt's still-life, exquisite and inimitable as ever in the higher artistic qualities, shows some change this year towards lightness and want of resolute touch.

The twenty-ninth Exhibition of the junior body, now termed the "Institute of Painters in Water-colours," opened on the 18th April, and closed about the same time as the Society. Its gallery has been purchased and rebuilt, and is enlarged and improved within, though by no means a tasteful structure outside, such as one might expect to be provided by a body of



artists. The number of contributions was 309. As in the case of the Water-colour Society, all the members and associates, 63 in number, exhibited.

The fact that the best water-colour talent of the country gravitates towards the senior Society is indisputable: the exhibitions of the Institute are consequently, with scarcely an exception, of minor excellence, though that of the present year was a very fair one, comparatively. The best landscape-exhibitors were Mr Edward Warren, whose very vivid and complete, though not always in the best sense pictorial, power of realization shone forth conspicuously in a "flood of corn" chequered by sun and shadow; and Mr Hine, a recently-elected Associate of the Institute, who gave evidence of a wide range of subject, and a power of feeling artistically and expressing truly and gracefully the essential character of each of his themes, such as a London Fog, the Beach at Hastings, Rye from the Marshes, and the Fire at Cotton's Wharf. Another feature of the exhibition were the architectural subjects from Palestine by Mr Werner,—Bethany, the Entrance to the Church of the Holy Sepulchre, &c. Mr Wehnert, with "Don Quixote cleaning his Armour," and other subjects, and Mr Jopling, with Italian figures wherein the influence of Mr Burton is perceptible, were among the best subject-painters.

On the same day as the Water-colour Institute, the 18th April, the Society of Female Artists opened their seventh Exhibition at No. 48, Pall Mall, where these hitherto nomadic ladies are understood to have set up for good. The works amounted to 269, being all paintings or drawings, save eight works of sculpture. The contributions of members numbered 55; of non-members, 214, or nearly four times as many. The non-exhibiting members were Miss Burrell, Miss H. Harrison, Mrs Huffey, Mrs H. Moseley, Mrs D. Murray, Miss Stoddart, Mrs T. J. Thompson, Mrs Thornycroft, Lady Belcher, Mrs Higford Burr, Miss Fraser, Mrs Holford, Mrs H. Mackintosh, and Mrs Sturch; being 14 out of 31.

To call this or others of the Ladies' Exhibitions satisfactory to the artistic or critical sense would be neither true nor really

complimentary to the ladies themselves, who may at any rate be credited with sufficient appreciation of art to know what a success is, and consequently what is not a success. The policy of distinct female exhibitions might probably with little hesitation be pronounced altogether erroneous; were it not for the one practical consideration that, if the ladies did not exhibit by themselves, they would too likely be crowded out of other exhibitions, or so inconspicuously placed that the important fact of the effort which a certain number of women are making to establish a standing in art would sink out of public observation. Considering this, we are inclined to think that the ladies have a fair show of reason for starting and maintaining an exhibition of their own. On any other ground, we should decidedly deem it a mistake; and especially on the ground that art is a matter of capacity and attainment, not of sex; that such few women as have attained ought to come forward among their peers, who are artists of the male sex; and that the large number who have not attained are scarcely, in a female exhibition, supplied with the great incentive of emulation. They can paint very indifferently indeed, and yet keep head above water according to the level of the separate Female Exhibition; and this is no shame for the present to the ladies, but a necessity of their case.

The most complete works in the Exhibition were sent by foreign ladies, as "The Brothers Grimm," by Madame Jerichau, and "A Girl founding a Cattle-horn," and "Grandmamma's Pet, Dalecarlia," by Miss Amalia Lindegren. Among our own countrywomen, Miss Louise Rayner, Mrs Naftel, Miss Kate Swift, and Miss Sophia Beale, came forward creditably; while the work showing most natural faculty and promise of all was a pen and ink drawing, named "Victory," by Miss Charlotte E. Babb, representing, with a deal of well-thought incident and well-conceived expression, the excited and triumphant gazers from a turret who watch how the battle goes below.

A new experiment has been tried in an Exhibition of "Original Pictures by the most celebrated Scandinavian artists," which opened at No. 7, Haymarket, about the end of July.

The success, and indeed the intrinsic excellence, of the Northern Schools of painting in our International Exhibition fully justified the experiment; if it prove a failure, the reason will be not the want of talent in those schools, nor any backwardness of the London public in appreciating them, but the inferiority of the present collection to the previous one, combined with the late period of the season at which it opened. The number of pictures is about 120. The Committee consists of 44 gentlemen (we presume all artists), of whom 14 do not exhibit. Among the exhibiting members, the names of Askevold, Bøe, Grönlund, Jernberg, Muller, Nordenberg, Larson, and Sørensen, may be remembered from the International Exhibition; Tidemand also is down both in the Committee-list and the catalogue, but no work by him is specified. Out of the total of about 120, only about 20 works are sent by artists not belonging to the Committee.

As we have said, the collection is inferior to that got together last year. This is only natural; but the inferiority extends so far that the exhibition, though not an absolutely bad one, does not sustain or represent the merit which our public then so cordially recognized. The subjects are mostly views of water-fall, fjord, forest, and sea, interspersed with domestic scenes of peasant life, a few animal pieces, &c.: only one sacred picture can be cited—an *Ecce Homo*, to which no artist's name is attached, but which shows an intelligent study of the old masters, more especially of Caravaggio and the Caracci. Other creditable works are, "A Dalecarlian Woman bringing her Child to be baptized," by Hockert; "The First Steps," and a very superior still-life picture on a large scale, "Flowers and Fruit," by Jernberg; and "A Summer Night on the Mountain-ridges of Sulitelma in Lapland," by Saal, interesting and beautiful in the soft hazy nocturnal fun-light. On the whole, the effect of the exhibition upon the eye is dark and heavy; the more ambitious aspects of nature are given with some perception of the grandeur of the facts, but also with that sort of strained insistency which looks like overdoing.



We now pass from the mixed exhibitions to those held by single artists, and generally of single pictures.

The first to which we have to advert is a remarkable achievement of landscape art, peculiarly liable to the danger and failure which we have just pointed out with regard to the Scandinavian paintings, but avoiding them with a fineness of perception and skill which is certainly not far removed from genius. We refer to the "Icebergs" painted by Mr Church, the American artist, from studies made in the summer of 1859 in the Northern Seas. This picture, some ten feet by six in size, has been on exhibition at No. 168, New Bond Street, since the latter end of June. The scene is what people call "magical," which any but a very able painter would translate into the staring but essentially common fairy-land of the theatre. This Mr Church has kept clear of, and produced, by resolute realization and steady work, a picture of amazing natural phenomena, large in scale, impressive in its effect of size, and with a fine sense of the essential insubstantiality of the ice-world underlying all its outer solidity and massive variation. The picture is truly a genuine and surprising success,\* worthy of being seen and studied not less for its artistic attainment than for the new and marvellous world with which it brings us face to face. Mr Church, successful in the "Heart of the Andes," much more successful in "Niagara," still distances, in the present picture, the high idea we had formed of him.

Two large landscapes by Mr Hamerton, the author of "The Painter's Camp in the Highlands," have been on view since May, or thereabouts, at No. 196, Piccadilly, where other works by the artist are in course of appearing from time to time. The subjects are, "Ben Cruachan with Clouds rising, morning," and "A Gamekeeper's Cottage, Lochawefide," both painted last

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\* The effect of the picture is as nearly ruined as human ingenuity can manage by the frightful, lumbering, *dark-brown* wooden frame in which it is displayed. If

ever there was a picture which called aloud for the common charity of a gilt frame, rich and broad in surface, it is this one, made up of emerald and opal colour.

year. A perception of the large qualities and relations of the natural scene, and a manly system of work, distinct and comprehensive but not marked by the refinements of highly trained practice, distinguish these works of Mr Hamerton.

Mr Frith's "Railway Station" has been again exhibited this season, as during the last. To hit the popular taste is undoubtedly one among the many gifts which a painter may congratulate himself on the possession of.

Mr T. Jones Barker has displayed at No. 62, Cheapside, a picture of the presentation of a Bible by Queen Victoria to the African Embassage at Windsor Castle; when Her Majesty, in reply to a question proposed by the dusky potentate, is said to have used the expression: "Tell the Prince that *this* is the secret of England's greatness:"—but the anecdote is somewhat apocryphal.

At the Gallery of Illustration has been exhibited a large picture by Mr W. (*not* Edward) Armitage, of "The Vision of St John," with the Battle of Armageddon, Overthrow of Satan by Michael, and the like. Mr Armitage has not succeeded in persuading the public that he is capable of "administering to the effects" of the late John Martin; and even those effects themselves are little valued now—less than the originality of the artist had deserved.

From the 4th of May, a so-called "restoration"—properly a copy omitting the marks of time and misuse—of Da Vinci's Last Supper, the production of Mr Selous, was exhibited at No. 168, New Bond Street.

The mention of this work may serve to bridge over the interval from modern to old art; for we have finished the list of exhibitions of contemporary paintings, and must proceed to those of the old masters.

The Exhibition at the British Institution of the works by Ancient Masters and deceased British artists opened on the 6th of June, and closed on the 29th of August. The Exhibition numbered 92 works, of which 68 were British. It was a fine collection, not displaying any one school in special prominence, nor memorable by any single work of the greatest order of art of paramount importance. From among many valuable

specimens of distinguished men we may enumerate the following. *Italian Pictures.* Da Vinci, St John (the property of Lord Lindsay). Paul Veronese, Margaret of Parma, a noble full-length (the Earl of Warwick). Giovanni (?) Bellini, a remarkable Head of the Youthful Saviour (Mr Robinson). Lippo Lippi, an Italian Lady (Lord Elcho), a delicious piece of exact nature, and sweet, rich colour, the head somewhat resembling Isotta da Rimini. Titian, Portrait of the Doge Gritti (the Dean of Bristol), a most noble treatment of a strikingly handsome aged head. This work is said to have been rescued from a fire in the Ducal Palace in 1578, and to have been inserted in a panel in the Contarini Palace, where it remained till 1856. There is a tradition that, after the fire referred to, Tintoretto was commissioned to reproduce the composition from memory in the throne-room of the Ducal Palace. Sebastian del Piombo, an admirable Portrait of a Young Man tying up his hose, in the best phase of the painter's harder style (Lord Lindsay). Titian, or perhaps rather Bonifazio, The Holy Family, St Elizabeth, the Baptist, &c. (the Earl of Strafford), a very large work of splendid golden tone, and noticeable comeliness in the features. Raphael, Portrait of Monsignore Lorenzo Pucci (the Marquis of Abercorn). A competent connoisseur has expressed the opinion that this picture is in reality by some master of Brescia or Bergamo, and that the sitter was no Monsignore, but a Jew. Passavant classes it among works attributed to Raphael; to whom it was also ascribed while in the Cafali Palace at Bologna. It has been considerably restored. The very strong modelling of the head favours perhaps the attribution to Raphael; but we concur in considering this assumption open to great doubt. Canaletto, View of Whitehall (the Duke of Buccleuch), showing the Holbein Gate across the road, the Whitehall Banqueting-house isolated from neighbouring buildings, and other interesting details. A view of Northumberland House and Charing Cross (the Duke of Northumberland). Tintoretto, Vulcan, Venus, and Cupid (the late Sir Culling Eardley), a large work, splendid in tone, which was hanging of late for months together on Messrs Christie's staircase, without finding a purchaser at a



most moderate price. Sandro Botticelli, The Virgin and Child (Lord Elcho), a most lovely and precious picture—the Madonna adoring the Infant, who lies on the ground, with a background of rose-trees.—*Dutch Pictures*. Rembrandt, The Burgomaster Six and his Wife, two pictures (Viscount Clifden). The former is one of the greatest masterpieces of the painter; the latter, though fine, is considered questionable. Berghem and his Wife, two pictures (the Marquis of Westminster), both supremely admirable, the former especially. Both, a Landscape and Waterfall, with figures (Mr Wynn Ellis).—*Flemish Pictures*. Snijders, a Boar-hunt, of his best quality (the Duke of Northumberland). Rubens, Two Lions, a great piece of work (the Earl of Warwick). Vandyck, Wentworth Earl of Cleveland and his Family, the Elder Branch of the Family of Thomas Earl of Strafford (the Earl of Strafford).—*German School*. Holbein, Portrait of a Man (Mr Wynn Ellis), a singularly fine small bust-portrait, most accomplished in its masterly finish.—*British Pictures*. Gainborough, The Pembroke Family, after Vandyck (Viscount Clifden), a most skilful copy. Wilson, a Landscape with a Castle and a Lake (Mrs Allen Cooper): the “Lake-scene,” belonging to Mr Dorington, also in the exhibition, is a variation of the same subject. Crome, A Woody Scene (Mr Anderdon). Hogarth, Sarah Malcolm in Newgate (Lady Jane Dundas), the excellent small figure-piece in which the murderer is represented seated, with a rosary on the table before her. Constable, Hadleigh Castle (Mr Huth), a first-rate example. Reynolds, Landscape with Mill (Mr Wynn Ellis), an impressive, vigorous piece of broad nightly effect, being a free adaptation of the celebrated Rembrandt at Bowood.

A picture was on view in May and June, at 191, Piccadilly, advertised as “the Holy Family by Raphael, the picture that was in the collection of Charles I., and numbered 716 in the catalogue of the pictures in the reign of James II., since which period all trace of it was lost;” it is also termed in the prospectus “La Vierge à l’Agnneau.” The printed account given of the work is not very precise. “The Proprietor,” who does not state his name, represents that, being “in Italy” in 1850, he

became intimate with an Italian dilettante, and also with "an old man" once in high repute as a connoisseur; that about two years after this, the dilettante informed him of the dangerous illness of the quondam connoisseur; that the latter, on being visited by the proprietor, recommended him, as a deathbed kindness, to purchase a very dirty picture he knew of "in this town," which would turn out, upon being cleaned, to be one of the finest of Raphael's Holy Families. The proprietor bought the picture "at the address indicated," and brought it to England. He specifies a number of important points of difference between the composition and treatment of the work as it then appeared, and what it is now, after being cleaned by "a gentleman who had great experience as a picture-cleaner;" it had been previously inspected by Herr Gruner, who considered the picture in its uncleared state difficult to account for, by reason of the discrepancies in its execution. The cleaning produced a "wonderful metamorphose." The proprietor adds that "the Holy Family of the Saints," belonging to Charles I. and James II., was supposed by Passavant to have been destroyed in the fire at Whitehall during the reign of James II.; and that the picture now exhibited shows the effects of intense heat upon a portion of the Virgin's drapery, and is in fact (of which no further evidence is adduced) the Whitehall picture. He concludes: "It is of the third period, or Roman school. The texture of the draperies is of a quality we only see in the fine works of Raphael in the Florentine school; at the same time, the picture possesses all the breadth and power of the Roman school. On panel, 3 ft. 1 in. by 2 ft. 5 in." The assumed reason for disguising the picture by re-painting is, although not stated in the printed prospectus, that it had got into some unauthorized hands, and was re-painted to obviate detection. We have now given all the essential facts stated on behalf of the picture: to us they appear very inconclusive, and put forward with a vagueness as to time, place, and person, that would damage the best cause. The picture itself, however, is another affair. That it is a good Italian picture painted in or about Raphael's time we felt quite satisfied upon inspection of it: nor

could we, on the whole, fix upon any master to whose style it appears to bear so much analogy as to Raphael's, though there are portions, and especially the head of St Joseph, which we should not have been disposed to attribute to that painter—rather perhaps to Beccafumi. The composition shows the Infant Christ with a lamb, the Virgin, St Joseph, and St Anna.

A picture by Raphael is nothing to a picture by St Luke. "The Maria Hodegedria and the Infant Jesus, painted by St Luke the Evangelist," was on view at No. 230, Regent Street, during the latter half of May: the owner is M. N. C. Szerelmey. The work is announced to have once belonged to a Greek priest who died on a voyage to Europe from Egypt; and to be ascribed to the hand of St Luke in the will of a certain Azarias, heretofore in the possession of the late Sir Charles Barry, but now missing, and advertised for. On the gilt ground of the picture, which is painted upon metal, are some characters, said to be Chaldaic, and to attest its genuineness. Most people perhaps will not need to have any reason whatever suggested to them for doubting whether St Luke was the painter of any picture, and especially of this one. If anybody does ask for such a reason, he may be informed that, to a person competent to judge of the question, the picture looks at least as likely to have been done by some monk of Mount Athos not many centuries ago; and "at least as likely" upon the internal evidence means "rather more likely" upon the evidence and probabilities taken together.

W. M. ROSSETTI.



## ARCHITECTURE

### AS A DECORATIVE ART.\*

ARCHITECTURE has a twofold nature, the one rooted in utility, the other growing into beauty. By virtue of the first she is firm in her foundations, secure in wall, strong in buttress, and water-tight in roof. By virtue of the second she becomes a creature of the fancy, a work of the imagination, and oftentimes spurning, as it were, the solid earth, she holds dominion of the sky. Thus every architectural edifice may be viewed from two opposite points, either as a building which is simply useful, or, on the other hand, as a creation which is lovely. And these contrasted characters of structure and decoration manifestly imply a severance in governing principles. Architecture as a structure must conform to laws of gravity, consult strength of material, calculate with mathematical precision the outward thrust of arch and of roof. But architecture as a decorative art is not in its essence physical but æsthetic, is scarcely indeed so much the bodily building up of stone and of brick, as the airy flight of a poet's thought and the gossamer penciling of a fairy's hand.

Such is the philosophy which would have contented critics of a by-gone day,—a philosophy which, though not absolutely false, is certainly superficial. To Mr Fergusson—whose latest work, “The History of the Modern Styles of Architecture,” furnishes the theme and supplies the illustrations for our present article—the world is in great degree indebted for doctrines more profound. That utility is frequently found in antagonism to

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\* History of the Modern Styles of Architecture : being a Sequel to the Handbook of Architecture, By James Fergusson, | Fellow of the Royal Institute of British Architects. With 312 illustrations. London, John Murray, 1862.

beauty, no one for a moment will call in question. But that this utility has been violently, and oftentimes contrary to just reason, severed from her twin-sister grace, thus robbing the uses of a building of its legitimate adornings; and on the other hand, that beauty has, especially in epochs of decadence, been divorced from its parent utility, thus removing wholesome restraint and opening a wide field to extravagance—no person conversant with the history of architecture and the allied arts can possibly deny. Yet we rejoice to think, whatever may be the practical blunders which have been committed throughout all ages, that at last the true theory of architecture in its mutual relation of structure and decoration is understood, and in its broad outlines firmly established. The time is past when the different elements of a building can be arrayed against each other in the contrast of antithesis. Analysis of opposing purposes, if indulged, must be only the preliminary conducing to concerted ends. And in a day when sciences once severed are tending to union, when arts useful and decorative are seeking to intermingle, when knowledge, however diversified, is bound into one empire, strange were it indeed that a building should insist on being divided against itself, that a house in the two-fold principles of utility and beauty should cherish enmity within its walls.

The antagonism of which we have spoken has found terms of reconciliation. No greater boon indeed could have been bestowed upon art than the canon of criticism which, now universally accepted, brings union out of discord. It is admitted on all hands that the two elements of utility and decoration, instead of being at war, must be bound together in concord. It has, in short, been shown by such writers as Pugin, Donaldson, and Fergusson, that ornamentation is not appended to an edifice as an accident or intrusion, but that as a flower from a flowering stem, it grows naturally out of structure or construction. This axiom, which commends itself by its simplicity, and obtains on enunciation assent almost as a self-evident proposition, is, in fact, one of those master-thoughts which come upon the world as a discovery, and work in the history of a science or an art a revolution. It is scarcely too much to say that as soon as Pugin

laid down his two fundamental laws of architectural design, the battle of which we have spoken was ended, and buildings erected in violation of these essential truths stood condemned. "The two great rules for design," said Mr Pugin, "are these: 1st, That there should be no features about a building which are not necessary for convenience, construction, or propriety; 2nd, That all ornament should consist of enrichment of the essential construction of the building. The neglect of these two rules is the cause of all the bad architecture of the present time." Other writers have in a like sense insisted that the three essential conditions of all buildings and of every architectural style are "commodity, firmness, and delight." The acceptance of these governing canons mark, we have ventured to assert, an epoch, and must in their application work, as we have said, a revolution. An architectural design may henceforth be pronounced false just in proportion as it departs from the sobriety of science and the sanity of reason. Construction in its fitness, its firmness, and its functions, is the ground or the root out of which decoration, however fairy and fanciful, should germinate and spring. And this construction, it has been aptly remarked, must not be to the architect as a lay figure is to a painter or sculptor, a mere inanimate frame on which to hang drapery. "Construction," says Professor Donaldson, "is really the bone, marrow, muscle, and nerve of architecture." Thus may we hope that a noble art, which has oftentimes in misuse been debased by forms monstrous and absurd, shall at length be made conformable with reason and consonant to nature. The firmness of a rock, the fashioning of a tree, and the fairness of a flower may each bring its lesson. The strength of materials, the uses of structure, the warmth or the severity of climate, the native productions of forest or field, may each impose a law or add fertility to resource. And thus architecture as a decorative art, no longer a petrification dug out of a by-gone strata, may spring into beauty as a thing of renovated youth, and the plant and the herb which is nurtured on English soil, and buffeted by northern blasts, shall entwine around the column, be trained against the wall, or led along the frieze. Hence though of architecture it may be emphatically repeated



there is nothing new under the sun, still that sun which animates nature with light, fertility, and beauty may yet impart to every art newly developed life.

Decoration arising, as we have shown, from construction, it almost of necessity follows that there are as many schools of ornament as styles of architecture. Each national style has been indeed the offspring of certain agencies which in given periods and territories have obtained ascendancy. Religions, races, climates, and natural productions, such as the granite, the sandstone, the lotus and papyrus of the Nile, the marble of Hymettus, and the acanthus growing on the plain of Athens, have each and all conspired to the formation of those architectural styles which are indigenous to certain soils, and consonant with the wants and aspirations of particular peoples. And we repeat, well nigh as by necessary consequence all true generic forms of architecture have served in turn as the framework whereon corresponding styles of decoration have found field to disport themselves. The leaf which grew by the wayside and the flower which floated on the river were transplanted, and in altered guise took root and gathered into a crown and capital. Thus the temple of Luxor is supported by columns of full-grown papyrus encircled by the buds of the lotus. And the Greeks, ever in their arts giving to humanity supremacy over nature, carved upon the frieze of the temple of Minerva, to stand as the noblest of architectural decorations, the panathenaic procession of chariots and horses, and horsemen and athletes. Then, coming down to the middle ages under the triumph of Christian art, we see that the interior of each church was made, by consonant modes of ornament, to speak through types and symbols, that the stonework was carved into Scripture narrative, that the windows, resplendent in colour, told of the suffering and the triumph of saints, and revealed the vision of angels. Thus was each detailed enrichment made to bear testimony to some sacred verity; thus, in the glowing words of Pugin, were the foundations of the Church, like those of Christianity itself, built on the Cross of Christ—the towers and spires pointed to heaven even as the believer's hopes, and the figures of patriarchs, pro-

phants, and martyrs, the forms of cherubim, and the crowning scene of the final judgment, all conspired to fill the soul with the sublimity of the Christian's faith and worship. Hence, as we have said, the survey of the various styles of architecture which have sprung up at the great centres of the world's civilizations abundantly prove that decoration has been co-ordinate with the conditions of construction, and that the riches of nature, and, if possible, the still more fertile resources of man's genius, have endowed forms of utility with beauty, and made mere mundane materials meet for a higher service.

The preceding considerations will prepare the way for the reception of the following propositions: 1st, Construction must be decorated, not decoration constructed; 2nd, Decoration must accord with the conditions of situation, fitness and use; 3rd, Each generic style in architecture demands a corresponding type of ornamentation; 4th, These specific types have grown out of cognate forms in the outer world, and thus decorative art becomes intimately or remotely the offspring of nature; 5th, Decoration is not only the reproduction of external forms, but becomes in turn the representation of inward ideas, the symbol of thought and of fancy, and the earnest expression of faith; 6th, Decoration is thus of distinctive characters, and is subject to classification as naturalistic, idealistic, symbolic, geometric, or descriptive; 7th, Naturalistic ornament should not only accord with the individual forms of leaves, flowers, &c., but must conform to the principles of organic growth, such as radiation from a parent stem, repetition of simple elements or units in balanced symmetry: thus in art as in nature variety is reduced to unity. From this proposition may follow as a corollary that each separate style of ornament springs as from a central germ, whence is evolved as from a root all further developments, which possibly in the end may pass downwards to decay. 8th, In idealistic ornament, natural forms are subjected to the control of some governing idea, —this idea may be subservient to architectural composition, and then the ornament becomes "conventionalized;" or, on the other hand, the idea need not be of bondage, but may be of freedom, and then imagination takes flight and often indeed transgresses

the confines of moderation. Herein lies a snare which has again and again in the history of art proved destructive. 9th, Allied in certain points to idealistic is symbolic ornament, the outward form here serving as the manifestation of some inward thought or invisible truth, as, for example, the dove, a Christian emblem of the Holy Spirit. A whole world of decorative art soaring indeed into high heaven here opens to view. 10th, Geometric ornament, not naturalistic, not idealistic, or necessarily symbolic, consists merely of the symmetric distribution of spaces and of a balanced composition of lines, pointing to a central unity, and radiating into erratic variety. Among the Mohammedans, to whom was denied the representation of living creatures, this inanimate style of composition seems to have reached the precision of scientific practice. 11th, Another and certainly a most important species of decoration may be termed the descriptive narrative or pictorial, such as the incised and painted battle-fields of Rameses the Great and the processions of his sons and daughters, delineated on the temple walls of Thebes; also the mosaics representing Christ and His Apostles, placed in the basilicas of Rome and Ravenna; likewise the sculptured biblical narratives executed by the Pisani family on the façade of the Cathedral of Orvieto, ranging in subject from the Creation to the Last Judgment. These adventurous modes of decoration are especially seductive and proportionately perilous. It is manifest that under the temptation of such pictorial blandishments all architectural severity and restraint are in danger of being cast aside, and every condition of architectural construction directly violated. There cannot indeed be a doubt that, especially during epochs of decadence and among nations given over to luxury and debauch, the art of painting has inflicted a grievous injury, not to say committed direct outrage, upon the severe chastity of architecture. Still let it be distinctly understood that painting, when content to submit to proprieties and seemly austerities, comes especially in architectural interiors as a legitimate and potent auxiliary. 12th, As to colour, it should be so used as to enhance the effect of light, shade, and relief, and to add emphasis to articulate form; and further, in



every chromatic arrangement, the primary, secondary, and tertiary tones must be harmonized, contrasted, and balanced according to the scale of prismatic equivalents. 13th, and lastly, Inasmuch as the purpose of all decoration is through beauty to give delight, the one principle must be paramount, that every design and detail shall be conformable to established æsthetic principles. The above, in brief, are the laws which architectural ornament should obey. Each separate proposition might be made the text for an express dissertation. In a subject, however, which stretches over territories so wide, we are obliged to limit our researches within the bounds of a few leading landmarks.

Mr Wornum, in his careful and complete "Analysis of Ornament," distinguishes nine distinct styles, each marked by specific characteristics, extending in geographic area from Asia to Europe, and reaching in historic period over 3500 years. Of these nine genera, three are ancient, the Egyptian, the Greek, and the Roman, comprising about 2000 years, and coming down to the third century of our era. Three of the nine are mediæval, the Byzantine, the Saracenic, and the Gothic, stretching over 1000 years from the third to the thirteenth century. And the remaining triad is modern, viz. the Renaissance, the Cinquecento, and the Louis Quatorze, comprising the last five centuries from the thirteenth to the nineteenth. Any such classification, however, must inevitably be in some measure arbitrary. For as in the kingdom of animate nature so in the analogous creations of art varieties may be confounded with species, or species exalted into genera. Still the above divisions will serve to show not only the vastness and the variety of the subject, but at the same time to indicate the nationality and chronology of each historic school.

Did space permit, it were interesting to survey this entire creation of decorative art, to trace the grand and full-flowing stream which has spread from empire to empire back to its fountain-head; it were instructive to mark the first introduction of some favourite type which, repeated again and again, at length obtained universal currency among distant and diverse peoples;

it were important to look upon the collective phenomena of ornamental form as the image and reflection of an outward nature which contains within herself all past and future schools of art: it were equally suggestive to take decoration as a diagramme of mental philosophy, to show how in the severity of form the reason held sway, how in the flight of soaring line imagination found scope. After some such method might architecture as a decorative art be portrayed in its height, its breadth, and its fulness. Our present office, however, is much more circumscribed. Out of the wide world we must be content to take but two great kingdoms—the Renaissance and the Gothic, each in itself a vast territory, each, as it were, a dynasty, which has arrayed into two hostile camps the arts of modern Europe.

The style of the Renaissance, whatever may have been its occasional excess, was certainly unexampled in glory. Avowedly the revival of classic types, its origin and aim were the fullest and the freest manifestation of beauty. Other schools may have been more didactic in symbolism, or more true and earnest in the service of religion, but the style of the Renaissance, like to its purer prototype the Greek, fought after æsthetic form and the harmony of beauty merely for delight. To the consummation of this jubilant style many causes, it is well known, contributed. The awakened zeal for the study of Greek and Latin authors, the enthusiasm aroused by the discovery not only of classic writings, but of Hellenic statues and Roman arabesques, the increase of wealth attendant upon commerce, the growth of refinement among the people and of sensuous luxury among princes and church dignitaries, the mental liberty, not to say the fierce rivalry, which the licence of the free cities in Italy had fostered, added to all which the unexampled galaxy of genius born restless to achieve some great triumph—such were the agencies wholly without precedent in the history of the nations, which created the epoch of the Renaissance.\*

\* For a review of this great epoch in letters and in art, a review remarkable for its extended survey and its impartial judgment, see "The Renaissance: An Essay read

in the Theatre, Oxford, June 17, 1863, by John Addington Symonds, B.A., Fellow of Magdalen College."

Then it was that talent and practical proficiency exceeded the usual limits prescribed to humanity, so that the great men of the fifteenth and sixteenth centuries, Da Vinci, Michael Angelo, Raphael, and others, passed the narrow confines of partial knowledge and entered on universal art. And these things considered, it becomes the less surprising that in the epoch of the Renaissance all the arts should meet, as it were, in carnival, that architecture, sculpture, and painting should be seen in closest embrace, that the sumptuous interiors of palaces and churches should be rich in carving, ornate in fresco-pictures, and redolent in decorative arabesque. Thus it is scarcely remarkable that this style, so prodigal in resource, so fertile in fancy, a style congenial to the learned, consonant with the wondering imaginations of the multitude, gratifying to the vanity of patrons, should obtain wide currency throughout Europe. The architectural interiors of Florence and Rome, monuments to the taste and the munificence of the Medici and other princely families, naturally found imitation in neighbouring nations, as, for example, at Fontainebleau, where Francis I., lavish of treasure, fought, under the guidance of Vignola, Roffi, and Primaticcio, to transcend the glories of classic art. One thing only is cause for everlasting regret, that in works in many respects so admirable, the sobriety of reason and the moderation prescribed by correct taste, should in the intoxication of the senses have been set at nought.

The central work and the crowning, though by no means the last, achievement of this epoch was the Sistine chapel, the crowded decorations of which are indicated by the accompanying wood-cut, taken from Mr Fergusson's volume. It will be seen that this entire interior, from pavement to roof, is literally loaded with sumptuous yet noble ornament. The side walls, it will be noted, are divided into three compartments; of these, the lowest was to be adorned with the tapestries for which Raphael made the cartoons now at Hampton Court. The middle line is still occupied with frescoes, painted by Botticelli, Ghirlandajo, Perugino, and others, consisting of a series of types and antitypes, taken from the Old and the New Testaments. The upper



compartment was enriched by figures and groups, placed by Michael Angelo as outworks to the grand central composition crowning the ceiling. At the upper end of the chapel is ranged the largest though not the most successful effort of the great master, the Last Judgment. The ceiling itself is skilfully distributed into three longitudinal divisions, devoted to frescoes, which, by universal consent, are not only the vouchers to the genius of the great giant of the epoch, but, taken for all in all, are perhaps the grandest achievements of the middle ages. These majestic creations are as it were the stately genii of architecture as an art. The entire composition, indeed, was said by the late Professor Kugler to manifest the united powers of the architect, the sculptor, and the painter, evinced by a structure of so much grandeur, by figures moulded into such statue-like repose, and by a collective composition, wherein a multitude of parts is made subordinate to the harmony of pictorial effect. We need scarcely add that a style so venturous, when falling under the treatment of inferior hands, was specially liable to abuse. "Every one," says Mr Fergusson, "can call to mind the sprawling gods and goddesses, or saints and angels, who cover the ceilings of the palaces and churches" which abound in this and subsequent centuries. But the excesses into which the Renaissance degenerated may perhaps be best exposed by actual contrast with the opposing style of the Gothic.

The origin, or indeed the essence, of Gothic architecture would involve a discussion foreign to our present purpose. Simpler and more satisfactory will it be to take the style just as we find it. Mr Fergusson, with a point and a conciseness worthy of all praise, has laid down the proposition that the chief "exigencies of a Gothic cathedral were a stone roof and a glass wall." Certain is it that the decorations of a Gothic interior are in great degree evolutions from the two governing elements in its construction, the mullioned window and the ribbed roof. Through window traceries alone—geometric, foliated, flowing, or flamboyant—the historic growth and the æsthetic beauty of Gothic architecture are unfolded. These windows, moreover, let us remember, were expressly designed to receive what is in itself





SISTINE CHAPEL, ROME.





KING'S COLLEGE CHAPEL, CAMBRIDGE.



the most glorious material ever devoted to decoration—painted glass. “So far,” says Mr Fergusson, in a passage which for its eloquence alone were worthy of note,—“So far as internal architecture is concerned, the invention of painted glass was perhaps the most beautiful ever made. The painted slabs of the Assyrian palaces are comparatively poor attempts at the same effect. The hieroglyphics of the Egyptians were far less splendid and complete; nor can the painted temples of the Greeks, nor the mosaics and frescoes of the Italian churches, be compared with the brilliant effect and party-coloured glories of the windows of a perfect Gothic cathedral, where the whole history of the Bible is written in the hues of the rainbow by the earnest hand of faith!”

Windows were to the classic style a negation—to the Gothic they rose as trophies and banners paraded with all possible circumstance and pomp. In like manner, an arched or vaulted roof, a structure to the Greeks unknown, was reared by the nations of the North in crowning triumph. Mr Fergusson, indeed, goes so far as to say that the vault was the governing power that gave form to Gothic art. Certain is it that the ribbed roof, which comes as the climax and glory to the entire Gothic structure, was indicated even in the foundations, and prefigured in each clustered column. The growth, indeed, from steadfast root to expanded tabernacle, was as admirable for its sequence as it was perfect in its consummated beauty. Each stem, though of stone, sprang up from the earth as a thing of life, and then divided into an expanse of branches or a canopy of leaves. No wonder that a creation so vital, and indeed visionary, should have caught the light of poetic metaphor. No wonder that enthusiasts, gazing on a fabric fashioned as by nature’s hand, should see in the trees of the forest the type of Gothic arch and vault, with its foliated and floriated ornament. No wonder that the reason which could read in the page of nature the handwriting of a God, should decipher in Gothic symbolism the mysteries of faith, till at length a cathedral, under a bold figure of speech, was said to be nothing less than the Christian’s creed transformed into stone. Many of these pretty fancies must doubtless be content to vanish before critical scrutiny. Yet reveries, such as



these, which it were cruel wholly to dispel, may be received as tributes to the power of the art around which they hover. They at least show that mute stone has been made to speak with thought and emotion. Our present purpose, however, is merely to point out that all this imagination takes fire from positive materialism, that this emanation of decorative beauty has utilitarian structure for its root, and that true art, however aerial, is built upon a science which is solid and certain. Mr Fergusson shows by diagrams, published in his prior work, "the Hand-book of Architecture," how the most elaborate examples of these fretted roofs—those of Oxford Cathedral, of the Cloisters at Gloucester, of St George's Chapel, Windsor, and of Henry the Seventh's Chapel, Westminster—were constructed on definite geometric principles. The earlier and simpler structures and these later and more complex vaults rose, as we have said, from the ground under the impulse of an organic growth; each branch was supported by its antecedent trunk, each leaf was held as by its sustaining shoot, and then, to support an edifice which might be toppling in its height, buttresses were thrown out which should stand against the wind and storm. Thus the boldest and most adventurous of art-fabrics had to gather strength from science, and thus a construction, rigid in geometric line, and consonant to laws of gravity, and conformable with strength of material, became lovely, according to the chief canon of all true decoration, which, as we have seen, educes beauty out of use. And one of the most striking examples of this great triumph is the interior of King's College Chapel, Cambridge, of which we are furnished with an illustration taken from Mr Fergusson's recent volume.

An extended and impartial view of the architecture of all nations would show that each style, both in its construction and decoration, had been specially strong, in at least certain specific and radical elements, and inherently beautiful in the spontaneity of growth which is born as a child to the imagination. Each school, then, is fortunate in the possession of its individual graces. In the regions of art, indeed, invidious comparisons are specially odious, for to minds rightly attuned, the one feeling of

thankfulness should above all others be dominant, that beauty has never been without witness upon earth, that the arts, as ministers to man's culture and delight, have admitted of wide and most varied manifestations. And it is to the honour of Mr Fergusson that he has taken this broad and panoramic survey of the architecture of the world. To each national style in succession he gives the award which is its due. The Classic and the Renaissance, each in turn receives from his pen fitting praise. To the Gothic we also think, whatever may have been said to the contrary, he is fairly just. The following introductory passage to his chapter on French Gothic cathedrals shows not only the bold sweep of the writer's hand, but confesses to an ardour which even a Gothic Revivalist could hardly surpass. "The great difficulty," says Mr Fergusson, "in attempting to describe the architecture of France during the glorious period of the 13th century, is really the *embarras des richesses*. There are, even now, some thirty or forty cathedrals of the first class in France, all owing their magnificence to this great age. Some of these, it is true, were commenced even early in the 12th, and many were not completed till after the 14th, century; but all their principal features, as well as all the more important beauties, belong to the 13th century, which, as a building epoch, is perhaps the most brilliant in the whole history of architecture. Not even the great Pharaonic era in Egypt, the age of Pericles in Greece, nor the great period of the Roman empire, will bear comparison with the 13th century in Europe, whether we look to the extent of the buildings executed, their wonderful variety and constructive elegance, the daring imagination that conceived them, or the power of poetry and of lofty religious feelings that is expressed in every feature and in every part of them."

The marvels of French Gothic are now receiving full honour from one of the most critical and complete publications which has ever issued from the press, "Le Dictionnaire Raisononné de l'Architecture Française du XI<sup>e</sup> au XVI<sup>e</sup> siècle par Viollet-le-Duc." It was perhaps to be expected that a work which is little short of national in its import and pretension, should unduly exalt France as a nation and French Gothic as a

style. Even in the introduction we are told that in France, from the 11th to the 15th centuries, the arts obtained a development altogether regular and logical, and that the light then struck out became incidentally diffused over England, Germany, the North of Spain, even to the limits of Italy, of Sicily, and of the East. From all antecedent time, it is added, France has imposed her arts and her manners upon a great part of the Continent of Europe. To the more directly art teachings, however, of these volumes, less exception may be taken. We are glad, for example, to find that architecture is handled, not only as a material of mere stone and mortar, but viewed as a creation endowed with life, sprung indeed from that life of humanity whose highest expression is through these master-works of civilization. Thus is it justly observed that to write a history of Architecture during the middle ages would be to depict, at the same time, the religious, political, social, and civil progress of the people. For such an enterprise, it were needful to take account of local traditions of the tastes and manners of particular populations, it were necessary to estimate the conditions involved even in the abundance or the rarity of certain building materials, to determine the laws regulating physical forces, to ascertain the commercial relations between remote periods or distant countries; in short, in order to re-clothe the architecture, it were essential to restore the life of the middle ages out of which the beautiful creation rose and had its being. To understand a vestment, we must study the man who wears it. Even so indissoluble are the arts of the middle ages and the spirit and the life of the people which took those arts as habiliments of use and beauty. And as the body politic was bound into one vast unity, so were the arts—the adornings of that body—indissoluble and universal. Indeed the same unbroken harmony of style, the same instincts of form and proportion—all the qualities, in short, inherent in the art that clothed the body, social and political, obtained mastery alike over the rich cathedral and the parish church, in the palace of the sovereign and the humble dwelling of the peasant. And this universal adaptation of architecture to life and to manners, how-



ever high or however humble, is a point especially pertinent to our present discourse. It shows that decorative art is all-reflecting, all-pervading, all-extending; that the ornament which frets the frieze may be seen again as a border to a garment and be found multiplied in a hundred modifying forms throughout the household, so literally true is it that a thing of beauty cannot die, but has a life beyond life, and ever springs around our daily path as an unextinguished joy.

The claims set up by French archæologists, to the advantage of their own national style, were not likely to meet with the entire concurrence of English authorities. Accordingly our writers have been accustomed to maintain the superiority in many important particulars of the English Gothic, as compared with its Continental rivals. Thus Rickman, in his work, which is now received as a text-book, complains that foreign Gothic is always more or less encumbered with corrupt Italian compositions. And this just observation Mr John Henry Parker, the editor of the sixth and last edition of this treatise, corroborates by a foot-note as follows: "There is," says Mr Parker, "no doubt that Mr Rickman's observations on this subject were perfectly correct, and are fully borne out by subsequent investigations; the early Gothic of all parts of the Continent has a mixture of Roman details, *the early English Gothic is the only one that is perfectly pure and unmixed.*" Mr Fergusson also, in some special points, as, for example, in the construction and decoration of vaults, extols English works at the expense of foreign. On referring to his "Hand-book," for instance, we find the following passage: "The part of Gothic churches in which the English architects were most generally successful was the formation of their vaults, and their mode of ornamenting them, in both which particulars they were quite unsurpassed by any nation of the Continent, and scarcely ever approached." Furthermore, in the second and highly elaborate edition of Mr Gilbert Scott's "Gleanings from Westminster Abbey,"\*

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\* Gleanings from Westminster Abbey, | particulars, and completing the history of the  
by George Gilbert Scott, R.A., F.S.A., | Abbey Buildings, by W. Burges, F.R.  
with Appendices supplying further par- | I.B.A., J. Burt, Esq., G. Corner, F.S.A.,

recently published, it is expressly stated that "the details of the internal design of that building greatly exceed in richness those of French works of the same age, excepting only in the extent to which the capitals are foliated." As the interior of our Metropolitan Abbey, for vastness of proportion, grand scenic effect, and richness of ornament, may be taken as a manifestation of architectural decoration, not less signal after its specific manner than the interiors of the Sistine and of King's College Chapel, we will pursue Mr Scott's description to the close. Having extolled the general and detailed richness of the design in the sentence already quoted, Mr Scott proceeds as follows: "The arch mouldings are peculiarly beautiful. The triforium arcade is as beautiful as any which can perhaps be found. That to the eastern part of Lincoln may be almost richer, but its proportions yield in beauty to those of Westminster. The richness of the whole is also vastly increased by the wall surfaces between the arches being enriched with a square diaper. The wall arcading is of exquisite design, and the spaces over it were filled with most beautiful foliage, with figures interspersed, while the spandrels of the cusping were filled with ornamental painting. When to the richness of architectural detail we add that of material—the entire columns and all the subordinate shafts being of marble, and the remainder of stone of several different shades of colour—the magnificence of the internal design must have greatly exceeded that of its French prototypes. The only one point which strikes the eye as looking less rich, is the use of merely moulded capitals to the main pillars. This, however, arose from their being of Purbeck marble. It is true that at Ely and elsewhere, as in our own Chapter-house, the carved capitals are of this stubborn material; but its use may, nevertheless, be accepted as a fair excuse for moderating the workmanship. The internal design of the transept ends are truly mag-

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W. H. Hart, F.S.A., J. J. Howard, F.S.A.,  
 Rev. T. Hugo, M.A., F.S.A., J. Hunter,  
 F.S.A., H. Mogford, F.S.A., J. H. Parker,  
 F.S.A., Rev. M. Walcott, M.A., F.S.A.,  
 Rev. T. W. Weare, M. A., Rev. Professor

Willis, M.A. Illustrated by numerous  
 plates and woodcuts. Second edition, con-  
 siderably enlarged. Oxford and London:  
 John Henry and James Parker, 1863.

nificent, indeed I doubt whether their equals can be found elsewhere. The manner in which they continue the lines of the general design, and yet add diversity to the forms, is truly artistic."

As an example then of Gothic decoration we have adduced the interior of the Abbey at Westminster, the work of the 13th century. We have likewise specially quoted the Chapel of King's College, Cambridge, as an instance of a later and more florid development. To these may be added the simple yet ornate interior of La Sante Chapelle, Paris, belonging to the 13th century. And as extending the modes of Gothic adornings from carved stone and painted glass to fresco-painted walls, it is important that we should include the interior of the Arena Chapel, Padua, decorated, in the first half of the 14th century, with a series of Biblical pictures by the hand of Giotto. Lastly, we must not forget the still more famed Gothic shrine planted in the further south, the triple Church of St Francis at Assisi, illuminated in fresco by the chief Italian masters of the 13th and 14th centuries.\* These several buildings afford complete illustration of the various modes of decoration of which architectural interiors are susceptible, whether by carved stone, painted glass, or picture-painted walls.

Yet again, let us compare and contrast the Sistine and King's College Chapels the one with the other, in order to throw into strong relief the variance which subsists between the Renaissance and the Gothic styles. In the first place, we remark that these chapels are in date contemporary. And then in each alike let us observe that we have a chamber simple in its form, and unbroken in its open space by columns, aisles, or transepts. Furthermore, the subjects chosen as decorations to the walls of the Sistine and the windows of King's—types from the Old Testament and antitypes from the New—are in general idea identical in each. Yet, notwithstanding these corresponding conditions, it were perhaps impossible to point to two architectural

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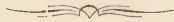
\* For the adaptation of fresco painting to interior decorations, as exemplified in the practice of the middle ages, see the various, and for the most part admirable, publications of the Arundel Society.



interiors more contrasted in essential principles, or more dissimilar in dramatic display. To borrow the emphatic antithesis of Mr Fergusson, in Rome the architecture is subordinate to the pictures; in Cambridge, on the contrary, the painted windows are subservient to the construction: in Rome, in short, the ornamentation is merely pictorial; in Cambridge, as a contrast, the decoration, from floor to key-stone, is essentially masonic. In Rome, it may be added, we are struck in awe before the genius of an individual artist, glorying in comparative impunity, while he transgresses and transcends law and order: in Cambridge we are filled with wonder and with love, not for the personal power of one exceptional artist, but at the consummation of the art as art, the completeness of the style as a style. And herein is at once indicated the snare through which architectural decoration in Italy became seduced from its sobriety. Architecture may have attained in other lands a nobler manifestation, but painting, in the history of the whole world, has never known a more glorious outburst than in Italy of the middle ages; consequently little should be our surprise when we find that architecture, as an art, became subordinate to painting as a decoration, that form was sacrificed to colour, that construction was but a contrivance, and served but as a framework for emblazoned narratives. The talent, moreover, possessed by the painters of this period was so inordinate that all other considerations naturally gave way before the one purpose of providing wall space for the reception of the fresco paintings by these matchless artists. And hence architecture as a structure lost its reality, and was in danger of becoming a semblance and even a sham. When to this we add that a Renaissance is not always, either in form or in spirit, a homogeneous re-birth, but often, on the contrary, little better than an incongruous compilation of members wanting in unity, we arrive at a complete exposition of the errors into which even the grandest works of the glorious epoch of the Renaissance were betrayed. We need say no more, but simply beg the reader to turn to the illustrations of the two contemporary chapels, the Sistine and King's, decorated after the manner of the two opposing styles, in elucidation of the foregoing criticisms.

We often are told of an architecture for the future, and so, in like manner, there may possibly yet be in reserve for the world a style of decoration for the future. But whatever new and high creations shall be in store for the present, or a coming age, of this, at least, we can be certain, that the essential laws established by the practice of prior epochs will ever remain inviolate. That the flower of decoration must grow out of the root and the trunk of construction, is a principle so consonant with nature and so conformable to art, that genius itself will almost unconsciously comply with the imposed condition. And in these very words "construction," "nature," "genius," and "art," do we reach the essential elements of all past and future styles of decoration. Construction, indeed, furnishes the fabric which gives the framework; nature, in leaf or bud or flower, clambers to pinnacle or plays along the surface; genius comes to mould crudity of form according to the desires of the imagination; and then, as the crowning product of these concurrent powers and conditions, ensures a decorative art vigorous as structure, varied and beautiful as nature, original and creative as genius. Such, in fine, are all true and vital styles of ornament, which, indigenous to a soil and cognate with a people, permeate the life, express the thoughts, and supply the wants, of a nation and an age.

J. BEAVINGTON ATKINSON.



## WHO WAS FRANCESCO DA BOLOGNA?

By A. PANIZZI, Esq., LL.D.\*

AT the end of the short preface prefixed by Aldus to his first edition of Virgil (1501), printed in the cursive or secretarial characters, *manum mentientes*, afterwards generally known by the name of Aldine, are the following three verses:

IN GRAMMATOGLYPTÆ

LAUDEM.

Qui graiis dedit Aldus, en latinis  
Dat nunc grammata scalpita dædaleis  
Francisci manibus Bononienfis.†

Little more than two years after the printing of the Virgil, Gerson, or rather Girolamo, Soncino,‡—the most celebrated of that celebrated race of printers whose presses gave renown first to Soncino, then to Brescia, Barco, Cafalmaggiore, Naples, Fano, Pesaro, Rimini, Ortona, Thesfalonica, and Constantinople—having removed to Fano, published there, in July, 1503, a very beautiful edition of the lyric poems of Petrarch. This volume has been frequently described; it is in the Aldine form, printed in a handsome cursive type, somewhat larger than the text of Aldus, and in my opinion finer; and it is very rare. Girolamo Soncino dedicates this edition to the Duke of Valentinois;§ and he says, without cere-

\* Translated by permission from Mr Panizzi's Italian pamphlet, "*Chi era Francesco da Bologna?*" by C. Cannon, Esq., of the British Museum. A limited impression of this pamphlet was privately printed by Whittingham in 1858; and it is termed by Brunet "*un véritable bijou typographique.*"

† "In praise of the type-engraver. Aldus now gives to the Latins, as he gave to the Greeks, letters graven by the 'dædal' hands of Francesco da Bologna."

‡ Sr Paolo Canuto in his Soncino Biography, makes two persons of Girolamo and Gerson; and he says that "Girolamo, leaving Soncino, first settled at Fano, where he was in 1503, having perhaps gone there with Gerson, who had taken him as one of his pupils. But no impression of his at that place is known of earlier date than 1505." p. 193.

§ The dedication is at the end of the volume, preceded by a doggerel sonnet,



mony, that Aldus has usurped from Francesco da Bologna the honour of the invention and design of the curfive character; and that Francesco, and no one else, cut all the forms of the letters used by Aldus, for he had no equal as an engraver of letters, not only Greek and Latin, but Hebrew also.

That Aldus had not fought to deck himself with borrowed plumes is clearly shown by the three verses at the end of the preface to the Virgil of 1501. But we must not for all that suppose that Francesco da Bologna had merely cast the types invented by Aldus, as the great Apostolo Zeno asserts with too much partiality.\* Francesco da Bologna reclaimed for himself the honour of having engraved the types used by Aldus; and when he had set up a printing office at Bologna, not only did he cast new curfive types small and exceedingly clear, but he published there in the course of three months five little precious volumes, of which all except the last are now before me. The five little volumes are the Canzoniere of Petrarch (20th September), the Arcadia of Sannazaro (3rd October),† the Asolani of Bembo (30th October), the Corbaccio (9th December), and the Familiar Letters of Cicero (20th December). They are small 32mo volumes, printed in imitation of those by Alessandro Paganino, so far as regards the first four, as is very correctly observed by Sr Senefi; who is mistaken, however, in fixing the 6th of February, 1516, as the day of the death of Aldus; the date of the year should be 1515.‡

This very rare and most elegant edition of Petrarch by Francesco da Bologna has been described well enough by the worthy Sr Senefi. But I

which, with an address to the readers in the name of Soncino, occupies four leaves. These pieces are given in the Appendix. Soncino reprinted the Virgil with the same characters, thus openly competing with Aldus. The only copy known (of which Renouard speaks, *Ann. des Aldes*, p. 319, edit. of 1834) is imperfect, and is now in the library of the British Museum.

\* Notes to Fontanini, ii. 8, edit. of Parma, 1804.

† The copies of these two works printed by Francesco da Bologna, which I procured for the library of the British Museum, are bound together in one volume.

‡ Memoir by the advocate Filippo Senefi in the "Giornale scientifico letterario di Perugia" for the year 1842. Senefi

was probably led into error by Renouard, who however corrects himself in the last edition of the Aldine Annals. Sanudo records the death of Aldus as having taken place "za do zorni" the 8th of February, 1514. The Venetian year began on the first of March. Sr Senefi speaks of Girolamo Soncino as "a printer of some note;" this is not so bad; Marfand dubs him an ignoramus!—and that in the country of Soncino and De Roffi. The Petrarch of 1516, here described, has escaped Panzer and Marfand. But both of them, as well as Volpi, trusting to Argelati, mention an edition in 32mo at Bologna, with the date of 1519. Marfand never saw it himself, but he assures us that a friend of his had. I firmly believe that no such edition ever existed, and that Argelati wrote 1519, by a slip of the pen, for 1516.

cannot omit giving a description of my own, which I hope will be found still more exact. On the recto of the first leaf is the title, as follows:

CANZONIER ET  
TRIUMPHI  
DI MES  
SER  
FRANCESCO PE  
TRARCHA.

On the verso is the Epistle of Francesco da Bologna to the reader, which will be found in the Appendix; on the recto of the following leaf (fig. ♣ii) begins the "Tabvla," which ends on the verso of the seventh leaf: the eighth leaf is blank. These eight leaves are not numbered, but they have signatures from ♣i to ♣iiii. On the recto of the next leaf is the title repeated, set out exactly as above and in the same type; the reverse is blank. Then, at the top of the following leaf, which is numbered II, and has the signature Aij, begins a Latin letter by Tommaso Sclarcinò Gammaro, which will also be found at length in the Appendix. The "Soneti" commence on the third leaf, and the word "soneti" occurs at the top of every page, where there are not canzoni; the word "canzon" being found where there are, and, where it is required, "festina." The leaves, not the pages, are numbered with Roman numerals up to CLX, on the recto of which leaf the Canzoniere concludes thus:

FINIS.  
PETRARCHA.  
*Stampato in Bologna Per Il Discret  
to huomo Maestro Francesco  
da Bologna nel Anno del  
Signore. M.D. XVI  
Adi. xx. De Set  
tembre*

The reverse is blank.

After "i trionfi," which end at fol. CLII, verso, is a notice to the following effect: "The reviser has not gone beyond the Triumphs, as it appeared that in the following compositions some pieces are attributed to the poet which are not in his graceful style."

The letter of Francesco da Bologna shows how much he was grieved at having lost both the glory and the gains which Aldus had gathered by referring to himself the use of the types cut by Francesco. Not only had Manutius reaped fame and profit from the use of those types,

but he was generally regarded as the inventor of them, and Popes and other potentates vied with each other to secure to him the consequent advantages; while Francesco, who had cut them for him, was forbidden to do so for any one else, and their use was prohibited to all, except to Aldus. In the history of monopolies and privileges it will not be easy to find one more scandalous or more unfair than this. Admitting that Manutius had, as it is reported, first suggested to Francesco da Bologna that form of letter to which Aldus himself afterwards gave the name, the fact that the punches were the work of another's hands ought to have been sufficient to withhold Aldus from asking, and the governments from granting, a right of exclusion so excessive and so unjust.\*

It is perhaps unnecessary to observe, that not only the very plain charges of the two printers Soncino and Francesco da Bologna, but also those, whether covert or direct, of the editors of the *Canzoniere* both of Fano and Bologna, are intended to detract from the fame of Aldus as a printer, and from that of the editor of his *Petrarch*. The bitter ill-feeling that breathes therein serves as an antidote to the venom of the charge.

That Francesco da Bologna engraved the Hebrew types used by Aldus is asserted by Soncino, though Francesco himself says not a word about it. The Hebrew characters employed by Aldus are, as every one knows, but very few. The finest and freshest as well as the least known, are those made use of in a very rare little work (the existence of which had been hitherto unknown) recently added to the splendid library of Earl Spencer. This little work is printed in Oriental fashion from right to left, and consists of fifteen leaves only; one, which we should count as the last, but which must be reckoned here as the first, being wanting; it was probably blank. On the reverse of the fifteenth leaf are these words [in red ink]:

Introductio utilissima  
hebraice discere  
cupientibus

\* \* \* \* \*

\* Renouard states (*Ann. des Aldes*, p. 379) that "Doni and several others assert, not only that Aldus conceived the idea of the small italic type which bears his name, but that he designed and cast it." I think this is a mistake. In the second part of the "*Marmi*," p. 22 (Marcolini's edit. 1552. 4<sup>to</sup>), I read: "When

he (Aldus) began to print books, besides the very beautiful characters like writing by hand which he invented, or at least was the first to think of bringing into use, there were neither so many nor such able men as to compete with him in that business."



The characters are those of the *Ætna*. The recto of the same leaf has the following short preface, in the same characters, but in black ink:

Aldus studiosis. S.  
 Quoniā hebraicā linguam  
 necessariam ēe existima-  
 mus ad sacre scripturæ co-  
 gnitionem, nunc alpha-  
 betum, & literarum com-  
 binationes, et alia quædam  
 dāus, quo legere hebraice  
 cōdiscatis. Deinceps infi-  
 tutiones grammaticas, di-  
 ctionariū, et sacros libros,  
 si hæc placuisse cognove-  
 ro, deo uolente dabimus.  
 Valete.

The learned will already have perceived that this "*Introductio utilissima*" is exactly the same, though in another form, as the "*Introductio perbrevis ad hebraicam linguam*" which first appeared in four leaves at the end of Aldus' Latin grammar, dated February, 1501.\* But as this small separate edition of the introduction is unknown, and printed, as I have already said, in fine new characters, and as there is no good fac-simile of Aldus' Hebrew type (the leaf of the Bible inserted by Renouard in the *Annals* being very rude), I have given in the Appendix four pages of this little work, carefully copied by the kind permission of Earl Spencer. Those who are acquainted with the Hebrew types of Soncino will see that these of Manutius are in exactly the same style, and altogether different in manner from those of the other printers of the time.

It does not appear that Girolamo Soncino printed either Latin or Italian books with his name while he was in Lombardy. He had intended to remove to Fano in 1501, being first established in the neighbourhood of Brescia. In May, 1501, Aldus had published the Horace in the cursive character, like the Virgil in the preceding month; adding thereto a notice that by a decree of the Venetian Senate the

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\* This February would, according to our reckoning, be in the year 1502. The preface to that grammar, dated the month of June, 1501, is therefore anterior; as it ought to be. Renouard does not appear to have been able to reconcile these dates: he puts a "sic" after that of the preface, as if there had been some error.

making use of that character, as well as the felling of books printed therewith, within the dominions of the Most Serene Republic was prohibited for ten years.

This privilege was chiefly directed against Francesco da Bologna, the engraver of the cursive characters. Nevertheless it appears by a petition presented by Aldus to the Venetian Senate more than a year afterwards, that not only were the Aldine editions counterfeited in the territory of the republic, and even at Brescia with the date of Florence,\* but that in 1502 those characters, which the Lyonese imitators employed, were cast either at Venice or in its territory. This important document will be found at length in the Appendix.

It would take too long to enter into an examination of the reasons which induce me to believe that no other than Soncino supplied the necessary funds for printing those first Aldine counterfeits, and that the types employed were the work of the very hands which had prepared the real Aldine characters. And who knows that this was not one of the causes which led Soncino and Francesco da Bologna to put themselves under the protection of that powerful tyrant the Duke of Valentino, the enemy not only of Giovanni Bentivoglio, then Prince of Bologna, but, either open or covert, of all the other petty tyrants whom he went on despoiling of their states, occasioning by his conquests so much uneasiness to the Venetian republic?

Be this as it may, it is certain that Francesco da Bologna, the engraver of Aldus' types, had already quarrelled with that printer in 1503, and from that time at least, if not before, gave his aid to a rival printer, who had nothing more at heart than to endeavour to obscure the fame of Aldus. Nor should it be passed over in silence that all the characters which the elder Aldus ever used were cast and employed before that epoch.† So that the merit and renown thereof rest with Francesco da Bologna alone; and the assertion of Soncino is confirmed, "that every form of letter with which Aldus had ever printed" was engraved by Francesco da Bologna. Which the latter also says more modestly himself.

I shall now endeavour to ascertain who this Bolognese was, to whom Aldus owes so much of his fame, and to whom we, who admire the elegance, the gracefulness, and the good taste which the Aldine characters exhibit, owe so much of the pleasure that we derive from them. He was a man of rare merit, gifted with a "dædal hand," in the

\* I have tried in vain to discover the volume to which Aldus alludes in his petition to the Senate.

† See Renouard, *Ann. des Aldes*, p. 405.

words of Aldus and of Sclavicino; how is it then that no one should have told us—that no one should even have tried to find out—who he was?

From the beginning of printing up to a time not far distant from our own, the engravers of punches for types were goldsmiths, die-finkers, medallists, niellists,—masters in their art. It will be found in Zani\* that Fuft and Schœffer were goldsmiths, and so, it is believed, was Guttenberg; while, in the opinion of the said Zani, it was Giovanni Dunne, “a most excellent goldsmith, who led the way in the formation of metal types.” Emiliano Orfini (not Orfini) of Foligno, the partner of Numeister, was a coin-engraver, and of a family of coin-engravers. Bernardo Cennini, who cut the punches for the types with which the Servius was printed at Florence in 1471 and 1472, was a goldsmith; and Jenfon was a coin-engraver of Tours before he was a type-cutter.† When Aldus dictated his last testament from his death-bed, he desired that the task of engraving a new curfive type should be entrusted to none other than Giulio Campagnola, a first-rate engraver, and second to none in genius. Little more than a century ago Ged, the goldsmith of Edinburgh, applied the stereotype process to the Sallust which he printed.

Pomponio Gaurico, in his little work “de Sculptura,” first printed at Florence in 1504, mentions two goldsmiths of his own time as famous engravers: Caradoffo (whom he calls Charodoxus) and a certain “Franciscus Furnius Bononiensis.” Who else has ever spoken of a Francesco Furnio or Forni, a Bolognese, as an artist equal to Caradoffo? The proper names are sadly disfigured by Gaurico, or by his printers; for instance, Aluerocchius stands for dal Verocchio; Sovinius for Sanfovino (Contucci da Sanfovino); Gobbius for il Gobbo (Solari). Mariette (*Traité des pierres gravées*, p. 116) hits the mark when he denounces the name Furnius as an error, and suggests that we ought to read “Francia.” Every one knows how distinguished Francia was as a goldsmith, his first and chief profession, and how frequently he signed his paintings with the words “Franciscus Francia aurifaber,” or “aurifex,” as if he gloried in the designation.‡ Vafari says in the *Life of Francia* that his

\* Enciclopedia metodica delle belle arti; under the several names.

† In the privilege granted to Duvet for printing the Apocalypse (Lyons, 1561) we read that Duvet “maître orfeure” had “portraict et figuré en table de cuyure et caractaires pour imprimer” that volume.

‡ I do not know what foundation there is for the assertion that as he called himself “aurifex” at the foot of his pictures, so he qualified himself as “pictor” on his goldsmith’s work. I should like to see a piece of that work, or at least to know where it may be seen, or who has ever seen it.



fine medals stood on a par with those of Caradoffo; but he says never a word of the Furnius conjured up by Gaurico.

I had long suspected that this Francesco da Bologna was no other than the Bolognese Francesco Raibolini, generally known as "Francia." Some years ago, in running through a work of some note in former times,\* I found that after mentioning various ancient artists, exactly as Gaurico does, it went on to speak of the modern ones thus: "unū apud modernos repio de quo apud antiquos nulla extat memoria de incisoribus seu sculptoribus in argento: q̄ sculptura niellū appelať. Viť cognosco in hoc celeberrimū ac summū noīe Frāciscū Bononiēsem aliter fraza [frāzā or franzam] q̄ adeo in tã paruo orbiculo seu argēti lamina tot hoīes tot aīalia tot montes arbores castra ac tot diuerfa rōne situq̄ posita figurat seu incidit q̄ dictu ac uifu mirabile apparet."† Francesco Raibolini was therefore known in his own day as Francesco da Bologna or Bolognese, otherwise Francia, or, in the Bolognese form, Franza.

And here I might stop, were it not that the direct testimony of Leonardi is corroborated irrefragably by a very remarkable circumstance. In the short preface prefixed to his Petrarch, Francesco da Bologna promises to print in like form and character the Italian poets as well as the Latin classics. Nevertheless we have but five small volumes by him, four Italian, and one Latin, which is the last in chronological order, and bears date the 20th of December, 1516, as I have already stated. It could not but be so, for Francia departed this life on the fifth or sixth day of January, 1517. So stands the date, uncertain as to the exact day, in the contemporary documents first brought forward by Calvi†

\* Speculum lapidum clarissimi artium et medicinæ doctoris Camilli Leonardi (some call him Lunardi) Pisarenfis. Venetiis, Sessa, 1502. 4to. The work is dedicated to the Duke of Valentinois, whom the author praises very much for his love of letters, for his kindness to the learned, for his fine and extensive library, and even for his mildness and affability. The dedication is dated 13 September, 1502; the imprint is the 1st of December.

† "One thing I find among the moderns of which there exists among the ancients no mention, that is of gravers or artists in silver, which kind of work is called niello. I am acquainted with a man of the highest excellence and very famous in this art, his name is Francesco da Bologna, otherwise

Franza; he forms or engraves on a diminutive orb or plate of silver, so many men and animals, so many mountains, trees, and castles, and in so many various shapes and positions that it is wonderful to behold or to describe."

"In which kind of work (niello) he often put twenty-five fine and well-proportioned figures in a space two fingers in height by a little more in length." Vafari, Vita del Francia.

‡ Memoria della vita di F. Raibolini detto il Francia, p. 41. Bologna, 1812. In a note to Vafari (Vita del Francia, Firenze, 1850, vol. vi. p. 14) it is plainly stated that Francia died on the 5th and was buried on the 6th of January. I do not know upon what authority it is said that he was buried on the 6th.

and since by others. Some modern editors of Vafari, as well as other living writers, have, without any reason, substituted 1518, as new style, for 1517, supposed to be according to the old style.\* Where did they find that the year began at Bologna in the sixteenth century otherwise than in the nineteenth?

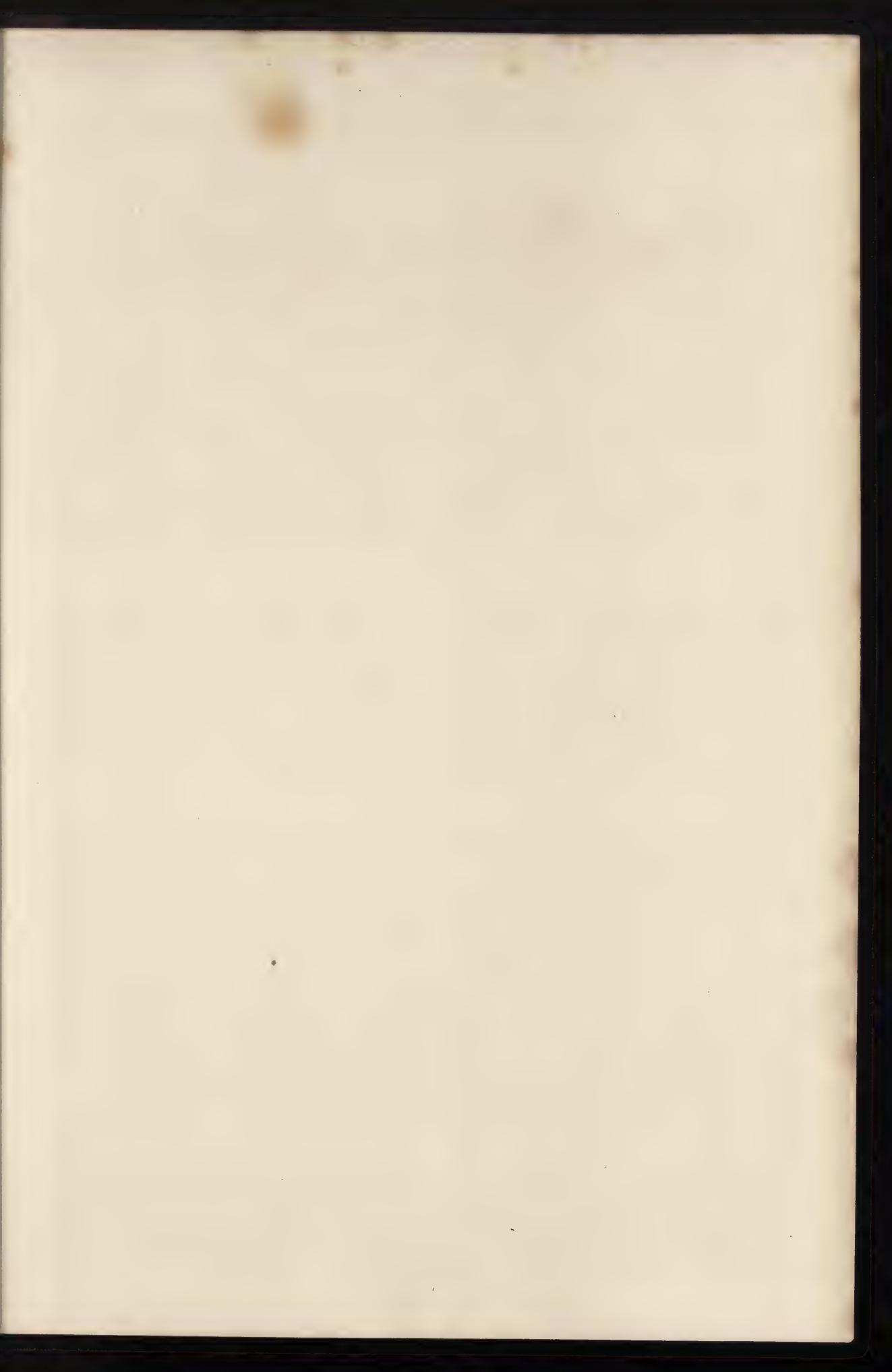
I think I may conclude by answering the question which I have put to myself, thus: FRANCESCO DA BOLOGNA WAS FRANCESCO RAIBOLINI CALLED FRANCIA, the worthy contemporary and compatriot of Leonardo, Raphael, and Michael Angelo, great as a painter, great as an engraver, great as a medallist, great as a niellist, without equal as a type-cutter,—a shining ornament of illustrious and learned Bologna.

\* So we read at page 27 of the above-mentioned edition of the Life of Francia. Parmigianino (Vita, vol. ix. p. 120) is made younger by a year, in a note thus expressed, speaking of the day of his birth: "On the 6th day of January, 1503, which in the ordinary reckoning corresponds

with 1504. Affò, Vita del Parmigianino." Affò gives the date of 1503; but being a good chronologist, he does not add that tale about "the ordinary reckoning." He says not a word about it, and he could not say what he is made to say, speaking of a native of Parma.

*(The APPENDIX will be printed in the next No.)*









WILLIAM MULREADY, RA.

Engraving by Powell. Drawing by G. S. P.  
1836

WILLIAM MULREADY, R. A.\*

MULREADY'S biography presents more than a record of works produced, honours won, and wealth acquired. One of the best-known artists of this age, independent and thoroughly English, a master in painting, a humourist without spite or malice, an indefatigable student, a student all his life long — this man, if any man could do so, has imparted the artistic completeness of execution we generally seek in historical painting, with pathos or gaiety of feeling, to the class of *genre* subjects, and ennobled them in the process. It was no small thing to have carried higher, and to a higher purpose, that which Wilkie began; but in doing this, to have rounded a long life with half-unconscious heroism, and without demonstration or affectation to have lived well, was a great thing indeed. We cannot afford to pass such men by.

Apart from his professional position, Mulready was affectionately regarded by all who felt his worth, from the old fellow-student of sixty years ago to the latest-admitted tyro of the Life Academy. In society, full of anecdote and memories of men of note, earnest and simple, and steadily pursuing a plan of life, he was always a singularly interesting companion. None could be a warmer friend; from his hands many secret charities flowed; no youth came to him for counsel in vain, while many got substantial aid, and all a kindly word. No wonder this man has left many grateful and loving thoughts, where every student was almost a son.

Mulready's plan of study was essentially intelligent, and based on the necessity he felt to *understand* all he had to do. This is the key to the soundness and completeness of his works, and to much of his character. He regarded drawing as the fundamental means of artistic expression, and studied zealously, to the last week of his life, to sustain his

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\* The lithograph accompanying this Memoir is a fac-simile of a Portrait-sketch of Mulready, by himself; which has been most obligingly lent for this purpose by our esteemed contributor, W. Smith, Esq.—  
ED.

power therein, which many years of practice had made as facile and swift in execution as it was felicitous. His studies, thus made, are amongst the treasures of modern art, and, as studies, vie with those of the greatest masters. For the purpose of understanding all that he did, he made drawings, from many points of view, of almost every object, with its details, that appears in his works. Trees, such as we see in the backgrounds, he drew, branch, bark, bole, and root, leaves even, singly sometimes, and whole boughs, with wonderful breadth and delicacy. Doing this, he could put the whole on his canvas with extraordinary quickness, and always averred that this compensated for the foregone labour. Flowers he would occasionally dissect. He did the same with animals. Thus, he made life-size studies of the doves in his latest completed picture, "Mother and Child," although they are not quite an inch long there and subordinate in position. Thus he would often do with the colour of objects, and he has left hundreds of such studies—real studies, not common-place sketches—behind him.

A rapidly but elegantly drawn sketch in pen and ink was often the first sign of the composition that had been long before meditated over. For the parts of his pictures, he produced the studies already spoken of; and sometimes, as in the "Wedding Gown," &c., made elaborate drawings in red, white, and black chalk of the *chiaroscuro* effect of the whole. In painting the "Wedding Gown," Mulready began with the red stool in the front, the most powerful piece of colour in the picture; the dog followed, and he determined to paint the whole work up to their pitch. With what splendid success he did so we know. This was the system of the early Venetians, and Holbein, and is very nearly that of the modern Pre-Raphaelites. It demands great mastery of the material, and a thorough pre-conception of the picture. Pictures so produced are sure to be a considerable time in hand. Mulready indeed hated to feel a picture finished. For example, "Bobcherry" was begun twenty-five years before he would admit it to be complete.

Carrying out such a system of execution as this, and dealing with home subjects, the artist did not care to study abroad; and, while fully sensible of the glories of ancient art, did not believe he could learn so much from pictures as from nature. Within his own range of art, he was undoubtedly right, yet we shall show that he heartily appreciated the achievements of both the Dutch and the Venetian painters; and, probably beyond any other English artist, profited by his knowledge of their works. After leaving his native Ireland, Mulready never went out of England, except so far as sailing in the old-fashioned packet-boats to and from Calais, which he did for the benefit of his health.



William Godwin, among other efforts for the good of his fellow-creatures, produced a series of children's story-books, in prose and verse. Amongst these is the "Looking Glass, or, True History of the Early Years of an Artist; calculated to awaken the emulation of Young Persons of both Sexes, in the pursuit of every laudable attainment, particularly in the cultivation of the Fine Arts. By Theophilus Marcliffe; London, 1805." 12mo. Marcliffe was a *nom de plume* of Godwin's, to whom Mulready related the early history of his life, in the genial, self-observing manner, peculiar to himself. Godwin, ever on the watch, fashioned the account into a tale—probably with very little trouble, for Mulready would not fail in such a relation to use all his methodic and coherent habits of thought—and published it, with little sketches by way of illustration, which look very like Mulready's handiwork. At any rate, although professedly the work of a child, and employed to show what an ingenious boy could do, they are too artistic and excellent for such an origin. We believe they are Mulready's, and that the half-indignation with which he was accustomed to refer to the biography, as an unfair publication of private gossip, was somewhat assumed. He admitted to his intimates that the book was in the main a true history of his early life. Any one who reads it will recognize the pleasant manner of Mulready's conversation, the light-hearted and genial but thoughtful humour, far above vanity, which allowed him to talk freely about himself. The little book is well worth reading for its own sake, and so fit for its original purpose, that its re-publication would be a real boon to children of the present day.

Marcliffe's subject and our own was born in Ennis, County Clare (April 1, 1786). His father and mother were Roman Catholics; the first was a leather-breeches maker, and for many years one of the armed volunteers of Ireland. When their son was about eighteen months old, they removed to Dublin. Mulready's earliest hint in art was from his father's imitating the sketches of one Corney Gorman, a companion whose skill all admired. The first of these drawings showed a hunting-field, men, hounds, and horses, and was so attractive to the boy that, although only three years of age, he repaired the damages to which its situation above the family fire-place had exposed it; and, when a catastrophe came, "restored" the whole design. After four years spent in Dublin, the family came to London—the boy studying the scenes of the journey in a manner credible to those who knew the man. In London, the Mulreadys settled near Leicester Square, and our future painter was sent to a school kept by a Wesleyan preacher.

The first object Mulready drew in England is copied in Marcliffe's book, and described as Noah's dove, although it strongly resembles a swallow.

With copies borrowed from a school-fellow's drawing book, the young artist's practice was continued, and some successful attempts made to delineate the human countenance and the figures of his play-mates. One of the best is given as a specimen of his work at nine, and represents a boy flourishing his hat, with a spirit that is singularly promising; there is indeed some uncertainty in the treatment of the legs, cased in short trousers, socks and shoes, but none in the body, bound with a broad sash and huge side-bow, or in the lively-acted arms and curly head. A change of schools brought Mulready under the tuition of an extraordinary man, another Wesleyan preacher, who, in addition to his clerical duties, professed to teach reading, writing, arithmetic, the ancient and modern languages, mathematics, natural philosophy, geography, history, drawing, dancing, fencing, music, &c. This erudite gentleman perceived his pupil's ability to draw, and lent him an heroic composition of his own, representing Goliath defying the Israelites, and the proudly emblazoned coat of arms that hung above his parlour chimney-piece. The instructor was certainly brought up in the odour of art—he had been to school with Heath the engraver. One of Mulready's boyish amusements was the practice of that chalk-writing which, on street-walls, announces the wares of tradesmen; he emulated the firmness and clear handling of the professional calligraphers, and, while holding forth to a knot of urchins upon the proper treatment of certain letters, the handsome and lively little lecturer attracted the attention of Mr Graham, an artist who was then painting an illustration to Macklin's Bible, so that he asked him to sit to him for the face of Solomon receiving the blessing of his father David. To this, boy and parents gladly consented, and the last, when Graham, having learnt how able his model was to draw, and recommended them to facilitate his studies, were not a little flattered by this confirmation of their own belief in their son's genius. Notwithstanding this, Mulready at this time of his life gave up drawing to loiter at book-stalls, in search of furtive reading. Mr Aldrich, proprietor of a stall placed in the Piazza, Covent Garden, becoming interested in the lively looks that devoured the treasures of his shop-board, lent him books and encouraged him to try his hand at colouring prints, a first essay in which was a dreadful failure.

At twelve, Mulready began to learn Latin and French, and, like more than one famous artist, was immensely attracted by the fame and person of Kemble, drew him in his favourite characters, and hung about the doors of Drury Lane for hours, hoping to see the hero come forth. Sensitive, pugnacious, and full of fun, the boy was always getting into scrapes and getting out of them, but with characteristic diligence kept to school, using the regular play-hours for drawing, which was now re-

fumed, and gave the dusk hours of evening, after the fashion of London boys, to play. A puppet-show keeper, named Corbet, whose theatre was in Arundel Street, Strand, became Mulready's next friend, and an effectual one, by directing him to the best instructor he could have had. This best instructor to whom Corbet sent the boy, although himself an utter stranger to the great R. A., was Banks the sculptor, who lived in the then splendid locality of Newman Street. To him Mulready took his work, got sent back for further study, and finally, to his own delight and the honour of the sculptor, then in the highest rank of his profession, was taken into his own studio, set to work at drawing from casts, and thus put in a fair way to acquire a sound knowledge of art.

Banks watched Mulready, after a year's work in Newman Street, into the schools of the Royal Academy, and was much annoyed at his pupil's failure to get admittance to them on his first essay. He was successful with a drawing of the Townley Hercules. This was in 1800-1. One of the first things Banks set before Mulready to draw was a piece of Gothic sculptured foliage, the characteristic beauty of which both master and pupil enjoyed at a time when such models were not fashionable. To Banks, Mulready's devotion to purity of form and earnest study of drawing was due, a feeling the pupil taught in all his practice and his works. He wrought out his Gothic foliage with the greatest care and completeness, and was well drilled therein by Banks himself, who was intolerant of slovenly work. Shortly after this the student gained the silver palette from the Society of Arts. Our little biography terminates here with the information that its subject, then about fifteen, having received an offer of employment, had resolved no longer to be a burden to his parents, and, notwithstanding their desire to keep him with them seven years longer, while they would work to maintain him, was bent upon helping himself, and them also if need were.

It is not difficult to see what was the nature of the employment Mulready had in view. Book-designing, and that in the publications of William Godwin, is clearly indicated by the text of "*The Looking Glass*," no less than by its illustrations, and the advertisements appended, which comprise Baldwin's *Fables, Ancient and Modern*," with seventy-three copper-plates, probably by Mulready, some of them admirable in designs and humour (there was an edition of this in French, with the same plates); and "*The King and Queen of Hearts, etc.*," with fifteen elegant engravings." "*The Butterfly's Ball and the Grasshopper's Feast*," 1807, has a set of charming illustrations, playful and naïve in character, with little poetical hints such as developed themselves in the artist's greater works;—"Think before you Speak, or, *The Three Wives*," 1809, translated from Madame de Beaumont; and other books,



as "Gaffer Gray," published when he was nineteen, with a set of very spirited designs, contain the earliest works of Mulready.

Other means of getting a livelihood presented themselves about this time. Mulready, who was above the foolish pride that makes a shame of early difficulties, as he was superior to boasting of the manner in which he overcame them, admitted to having painted "on a very large scale when I was young," to wit, scene-painting; adding that he believed the vaults under the Mansion House might still contain some of his pictures. The reader will remember that this was long before Mr Stanfield was at work as artist to the sailor's theatre in Well-clofe Square, and while Mr D. Roberts was yet a boy. De Louthembourg had reigned as theatrical painter a little time before. Teaching drawing was probably one of the resources of Mulready, even now. This was continued for many years, the artist becoming tutor to more than one person of note; among them was Miss Isabella Milbanke (Lady Byron), whom he described as "not handsome,"—readers will remember her own phrase, about her "pippin" face—"but talented and good." There can be no doubt that Mulready pursued all these occupations steadily, thoroughly, and with success.

In 1804, Mulready married, being then but eighteen; he was a father before he was nineteen. This union was a very unhappy one, and occasioned much of the trouble of his life. Before many years the husband and wife separated. One of the earliest pictures the artist produced was "Ulysses and Polyphemus," followed, shortly afterwards, by "The disobedient Prophet." But it was evident that his strength did not lie in grand subjects, and he shortly afterwards abandoned them. We believe the last-named picture was rejected at the Royal Academy in 1804. It was given by the artist to the Lancashire Relief Fund Exhibition held in Suffolk Street, in the present year, and sold to Mr Bowman, of Clifford Street, for £157 10s.—a generous contribution to the fund. "Polyphemus receiving the third bowl of wine from Ulysses" was at the collection of Mulready's pictures, made by the Society of Arts, in 1848, on the proposition of Mr H. Cole, and beyond a doubt that above named. Probably both these pictures had been worked upon since 1804-5, but they showed great original power in design, and much beauty. Discouraged, it may be, by the rejection of these pictures, Mulready now turned himself to the study of landscape, and found in the neighbourhood of Baywater, where he spent nearly the whole of his life, ample materials of study. Here he painted (1805) "The Cottage," which, with "St Peter's Well, in the vestry of York Minster," were his first exhibited pictures (in 1806). "A view in St Alban's" followed in 1807. He sent to the British Institution in 1808 (the second year of its

existence) the picture of "The Rattle," now the property of Mr Gillot, being his first exhibited figure-picture.

This return to figure-painting was the result of the study of the most truly valuable pictures of the Dutch masters, such as those of Jan Steen and Teniers, to which Mulready had betaken himself, when his earlier works were not accepted. He evidently kept up his practice in landscape, for we find in the same year "Old Houses at Lambeth." In 1809 appeared "A Carpenter's Shop and Kitchen." With 1810 began that career of figure-painting which lasted so long as the artist lived. We give a list of his most important pictures, arranged as correctly as possible in the order of their execution. This will afford a nearly complete view of his work in life, and will also exhibit the classes of subjects he successively studied, and his progress in art. The first date gives, approximately, the year of execution—this is frequently indefinite, as may be guessed from what we have before said of Mulready's habit of retaining his pictures on hand;—the second date is that of exhibition. R.A. signifies that the work was exhibited at the Royal Academy; B. I., at the British Institution; M., in the Manchester Art Treasures; I. E., in the International Exhibition; P., at Paris, 1855; V., in the Vernon Collection; S., in the Sheepshank Collection.

Crypt in Kirkstall Abbey. West front of Kirkstall Abbey. Cottage at Knaresborough, R. A. 1804. A Landscape. A Cottage (a sketch). Porch of St Margaret's, York, R. A. 1805. 1805, The Cottage. Old Cottage, St Alban's. St Peter's Well, R. A. 1806. 1806, View in St Alban's. (2.) Cottage with Figures. Old Casper, R. A., 1807; B. I., 1808. Hampstead Heath, not exhibited. 1807, A Gravel Pit, R. A., 1848. Dead Hare. Girl at Work, R. A., 1808. The Rattle, B. I., 1808. Returning from the Ale-house, R. A., 1809. 1808, Carpenter's Shop and Kitchen, B. I., 1809; I. E. 1809. Utensils and Vegetables, S. (Harry Sumpter, Heston, Middlesex). A Music Lesson, R. A., 1851. Horses Baiting. An Old Gable, R. A., 1811. Cottage with Figures Loading a Cart. 1810, Boys Playing at Cricket, R. A., 1813. Gipsies 1811, Barber's Shop, R. A., 1811, M. The Kitchen Fire. Child and Kitten. 1812, The Mall. Kensington Gravel Pits, R. A., 1844. Punch, R. A., 1813. 1813, Near the Mall, R. A., 1844. Portrait of Miss Swinbourne. Boys Fishing, R. A., 1814. 1814, An Afs, Mouncies, Northumberland. Interior of a Herd's House. The Leaplish. 1815, The Fight Interrupted, R. A., 1816. (Diploma picture, The Village Buffoon.) Idle Boys, R. A., 1815. 1818, Lending a Bite, R. A., 1819. 1820, Wolf and the Lamb, R. A., 1820, M. 1821, Careless Messenger, R. A., 1821. 1822, The Convalescent, R. A., 1822; B. I., 1826; by the Society of British Artists, 1834. 1823, The Widow, R. A., 1824. 1825, The Travelling Druggist, R. A., 1825, M. 1826, Origin of a Painter, R. A., 1826. 1827, The Cannon, R. A., 1827, I. E. 1828, Interior of an English Cottage, R. A., 1828. A Sketch. Puppies' Heads, R. A., 1829. 1829, Returning from the Hufings, V., R. A., 1830. Dog of Two Minds, R. A., 1830, M. 1830, Father and Child, R. A., 1845. A Sketch, R. A. 1845. 1831, A Sailing Match, R. A., 1831 (repeated for Mr Sheepshanks). 1832, Scene from St Ronan's Well, Peregrine Touchwood and Cargill, R. A., 1832, I. E.,

M. *The Forgotten Word*, R. A., 1832, M. *A Portrait of Mr Sheepshanks*, S. (a transition picture, probably begun much earlier). 1833, *The First Voyage*, R. A., 1833 (fold June 27, 1863, at Christie's, for £1522 10s., from the Turner Collection); the drawing exhibited, R. A., 1849. 1834, *Giving a Bite*, R. A., 1836, S. *The Last In*, R. A., 1835, V.; the drawing exhibited, R. A. 1846. 1835, *A Toy Seller*, R. A., 1837, S.; furnished the basis of the design for this picture, left unfinished by the artist. 1836, *A Brother and Sister*, R. A., 1837, P., S.; furnished the basis of design for the Vernon picture of the same title. 1837, "*All the World's a Stage*," R. A., 1838, S. 1839, *Bob-cherry*, R. A., 1839, S. 1839, *First Love*, R. A., 1840, S. *Fair Time*, originally exhibited, R. A., 1809; with a new background, again at the R. A., 1840, V. *The Sonnet*, R., 1839, S. *The Drawing*, R. A., 1845. 1840, *Interior*, the artist's study, R. A., 1840. *A Sketch*, R. A., 1840. In this year appeared the Illustrated Edition of "*The Vicar of Wakefield*." 1841, "*Train Up a Child*," &c., R. A., 1841, M., I. E. (Baring Collection). 1842, *The Ford*, R. A., 1842, V.; the drawing exhibited R. A., 1847. 1843, *The Whistonian Controversy*, R. A., 1844, I. E., P. (Baring Collection). 1844, *The Intercepted Billet*, R. A., 1844, S. 1845, *Choosing the Wedding Gown*, R. A., 1846, P., S.; the drawing exhibited R. A., 1844 (Baring Collection). 1846, *Burchell and Sophia*. *Hay-making*, R. A., 1847, M., I. E. (Baring Collection). 1847, *The Butt*, shooting the cherry, R. A., 1848, P., S. Sketch for a picture, R. A., 1848. 1848, exhibited the drawing of "*Train Up a Child*," &c. R. A. *The Shepherd Boy and Dog*. *Women Bathing*, R. A., 1849 (Baring Collection). 1849, *The Bathers*, M., I. E., P. (Baring Collection). 1851, *Blackheath Park*, R. A., 1852, S., P. 1854, *The Young Brother*, R. A., 1857, V. 1858, *Mother Teaching her Son*,—"Just as the twig is bent the tree's inclined," R. A., 1859, S. 1861, *The Toy Seller*, R. A., 1862, left unfinished.

In this list we have a key to his practice and progress as the artist. Remembering that Mulready kept to nature as the foundation of his thoughts and studies, we may see how he applied to art for instruction in the employment of them. This outline of the career of the man is very instructive. It is evident that his desire was to cultivate certain faculties he felt himself possessed of, and, if possible, excel his guides. His own independent style, as well as his feelings, appeared in every production, and is as characteristically displayed in "*The Disobedient Prophet*" as in "*The Toy Seller*," which stood upon his easel when he died. How Mulready directed these faculties and powers stage after stage of perfection in practice is well marked. Character, humour, and fidelity in expression are seen in all the artist's works which allow their display, in human as well as animal life,—for Mulready was not inferior to Sir Edwin Landseer in painting animals: as the dogs in "*Burchell and Sophia*," "*The Butt*," and "*Train up a Child*" prove.

In all his pictures produced before 1824, or thereabouts, he was evidently under the influence of his Dutch instructors, De Hooze and Jan Steen; and painted solidly, powerfully, but rather opaquely; seeking character rather than beauty, although never failing to give us happy and pleasant faces. Of this stage, "*The Fight Interrupted*" (1815) is



probably the most complete, as it is the most valuable example. "The Wolf and the Lamb" (1820), although painted some years later, slightly, if at all, surpasses that remarkable work, which more than justified the painter's rapid advance to academical honours, unique as it is in the history of the Royal Academy. He was elected A. R. A. in November, 1815, and R. A. February, 1816. "The Wolf and the Lamb" is lighter in handling than the earlier work named; this seems to us the sole indication of progress. "The Convalescent" (1822) is a little loose and scattered in composition; being, in that respect, of all Mulready's pictures, the least worthy of him; it shows, however, that the artist was getting out into the open air with his subjects, and thus perhaps was led to desire a change in style. Wilkie's unprofitable exhibition of his works in 1812, at No. 87, Pall Mall, might have something to do with the production of "The Fight Interrupted," a work which, not less in spirit than in execution, and, above all, in warmth and general fidelity, greatly surpasses anything Wilkie produced.

With the advantage of seeing Wilkie before him, and knowing what he had done, it would not have needed the full exercise of Mulready's more robust and lively genius to surpass in art that admirable humourist. There are signs, even in "Lending a Bite" (1818), that Mulready was aiming at a pitch of colour beyond the scope of his Dutch models, or the natural powers of his Scotch predecessor; the lightness of handling in "The Wolf and the Lamb," and the airiness of "The Convalescent," show what he intended. The picture of "The Widow" we have not seen, but in "The Travelling Druggist" (1825) this is still more marked, and in "Returning from the Hustings" (1829) the purpose is confirmed. Wilkie, as early as his visit to Paris with Haydon in 1814, had, though Haydon only refers to his devotion to Jan Steen, seen other artists' pictures and profited by the sight. The British Institution Exhibitions of Works by Old Masters, which commenced about 1816, widened artists' ideas, and brought Mulready in contact with pictures by Titian and Tintoretto. Colour, in more ways than one, was coming into fashion, and the arrival of the Elgin marbles would affect a receptive intellect like Mulready's, would open a large field for thought, and suggest the probability of combining the large, free manners of the Venetians and the Greeks, with the delicacy, firmness, and finish of De Hooze and Jan Steen. It was worth trying, at any rate, to do this.

We must bear in mind that Mulready kept his works, and no doubt his thoughts also, a long time in hand; and not expect to see the results of feelings and conceptions presented in his pictures for some years subsequent to the assumed, or even the actual, date of their execution.

Wilkie, for more reasons than the recovery of his health, hastened to the Continent in 1825, and came back a ruined man in his art, with an inexcusable proclivity for ease and showiness of execution, a lamentable affection for asphaltum, that bane of pictures, and a hearty willingness to execute any amount of flimsy painting. Mulready, a steadier and sounder man, felt, no less than his contemporaries, the impulse towards colour and freedom of design. He could not, however, as Wilkie did, give himself up to asphaltum—having had enough of that fallacious but charming pigment in 1814, when he used it in the background of “The Mall;” where its effects are now marked by great cracks, to the serious injury of a careful picture: but he saw that it was possible to unite something of the Venetian colour with the solidity of the Dutchman,—the freedom of design the times required with that complete fidelity to nature which was his speciality in the representation of homely, English, humorous, or pathetic subjects. From 1825 he seems to have worked with this end in view; its result is to be seen in the almost heroic design of “Train up a Child;” the grand composition of “The Sonnet;” the beauty, grace, and intense colour of “Choosing the Wedding Gown;” the exquisite drawing—only inferior to the finest Greek work in the wilful smallness of the extremities—in the “Women Bathing” and “The Bathers.”

We believe Mulready's powers culminated in “Train up a Child;” because although that work lacks the solidity of “The Bathers” and “Women Bathing,” as it does their finish and marvellous flesh tints, and the luminous firmness and perfection of tone in “Choosing the Wedding Gown,” and still more, the beauty of countenance seen in Mrs Primrose in the last-named work, it is quite as solid as “The Butt,” and very nearly as much so as “Choosing the Wedding Gown.” At the same time it surpasses not only these but all others of our artist in the display of *chiaroscuro*, and in that faculty of design which ennobles a subject of little promise. Here the artist shone in design, the highest faculty of his art. The splendid group of Lascars is as fine as it is possible to conceive. Notice the terror of their dusky faces, their slow, oriental motion of uncovering, and of imploring salutation and reverence, the arms silently outstretched to receive the half-affrighted boy's gift. Their strange eyes, motions, attitudes, and costumes are expressed so powerfully as to account for the terror of the child, and almost make us share it, thus giving force and tragic interest to the picture. Had the same powers of design been employed upon a mythological or tragic subject, the world would not have failed to see how grand they were. Mulready's other great pictures do not approach it in the highest characteristic of art. In mere execution, “The Bathers” will be most

highly prized by artists; "Choosing the Wedding Gown" or "The Butt" will win most popular applause. It is strange that "The Bathers" should be the last picture the artist executed which impresses one with a feeling that he retained the vigour of his powers. It was so however; for both "Young Brother" and "Toy Seller" are admirable, but their designs had been prepared some years before. And "The Mother teaching her Son" shows symptoms of decay.

How subtle Mulready's perceptions and powers of representing form were, may best be seen in the two pictures, "The Bathers" and "Women Bathing," which are in Mr Baring's collection. The last is an exquisite representation of scarcely mature youth, the lines and limbs as pure and fine, yet less idealized—except in the reduction of the extremities and head—as the finest Greek statues. In pure drawing, complete and faithful, without mere portraiture, we do not know any work approaching this. In colour it has less charm, and even less firmness and solidity, than its companion; this seems to be due to the predominance of silvery greys in the flesh, given by the artist partly to express the effect of clothing on the skin. Some of the subordinate figures are rather awkwardly designed than incorrectly drawn, still they are not above challenge. It is note-worthy that while Mulready, when young, painted landscape rather heavily; when using it as subordinate to figures he rather erred in the opposite direction, and gave us grass too much like moss, as in this picture.

Mulready was many years before he mastered the true method, seen in the last-named pictures, of painting sun-light: he long desired to do so. "The Mall" pictures of 1812 give all that can be given of sun-light in breadth and brightness, but, like the attempts of the Dutchmen he studied, they fail in the glow; the transparent shadows and exalted colour are almost painty compared with his later works. "The Fight Interrupted," if we take it as an effect of bright, chilly daylight, looks true; but the struggle for the power of adding sun-light, the most glorious of all effects, began later. Veiled sun-light we see attempted in "The Sonnet;" but thin as the artist's manner then was, in "First Love" something like the red-glow of sun-set is proposed rather than attained, and one has an impression of the transparency and heat of the objects rather than of their solidity and the glow upon them. The open daylight of "The Seven Ages" is weak. By 1844 (see "Choosing the Wedding Gown") Mulready had succeeded, and produced the most brilliant modern picture, if not the most brilliant picture ever produced. Compare the sun-light (interior) of this work, with that (exterior) in "The Butt."

It would not be just to treat this artist merely as a *genre* painter,—he



was quite as much a humourist, and even poet. No mediæval Italian writer of sonnets ever conceived a fairer poem than that which Mulready painted in "The Sonnet," when the young lover has brought his mistress's praise for her to read, and, stooping, himself reads her delight in her face. Even in the late picture "Mother and Child," the introduction of the dove hovering above its brood is exquisitely poetical and suggestive. These are but instances. It would be superfluous to speak of Mulready as a humourist, when his very dogs show it. See the way in which the butcher's dog in "The Butt" watches the cherries that fly towards his master's mouth; and what a thorough butcher's dog he is. See also the gentlemanly dignity of the old dog in "Train up a Child," whose ear, as that of a sure friend, the half-valiant boy clutches. There is that which should raise Mulready far above the rank of a *genre* painter, in the fact that he never failed. *Genre* painting is incapable of what we saw in the "Bathers," &c. In such a subject as the Sheepshank's Portrait, now at S. Kensington, Mulready put that fair and naïve waiting-maid in the centre of his picture from his love of beauty. How English and how beautiful is Mrs Primrose, how graceful the girl in "First Love," and in "Brother and Sister!"

"The Mall" was rejected at the Royal Academy, and refused by the purchaser as being too much in the style we were accustomed to call Pre-Raphaelite. Remembering this, Mulready once said to a brother and professor of that heresy, "Well, never mind what they say, go on; what is good in your views will outlive this squabble; it was the same when I was young." A kindly saying. To Mulready was due the revival of the Artists' Fund, in 1810. The gift of a large silver goblet from seventy-three brother-artists acknowledged his services. When Mr J. Pye, the engraver, proposed to increase the funds of the body by the sale of an engraving from a picture by some member, Mulready generously gave the copyright of "The Wolf and the Lamb." The engraving brought £1000 to the fund,—a magnificent gift. Mulready designed all, and made with his own hands most of the furniture in his house at Baywater. He designed the showy patterns of the dresses Mrs Primrose has rejected in "The Wedding Gown." It is useless to multiply instances of his kindnesses, generosity, benevolence, and devotion to his art. He was a Knight of the Legion of Honour, made so in acknowledgment of the merit of his pictures sent to the *Exposition Universelle*, at Paris, 1855; and he would have received the gold medal for English exhibitors, if the French critics had had their way. The English laymen awarded it to Sir E. Landseer. He has left behind him many grateful and pleasant memories. He died in the house where he had lived so long, at Baywater, early in the morning of July 7th, last.

## ART IN AMERICA,

### ITS CONDITION AND PROSPECTS.

STRANGE as it may seem to Englishmen with their conceptions of the civil war now raging in the United States of America, Art has, during its continuance, made a greater progress towards the development of a National School than at any previous period. We shall endeavour briefly to show what is now going on in this respect, first, however, referring to the state of things which preceded the present active movement among our painters, reserving the sculptors for a separate notice.

Of our earliest painters, West, Copley, and Leslie were American only by birth. Their training and success were wholly due to England, so that in no respect as regards art can we claim them. Stuart, Trumbull, Peale, Sully, and Mount remained with us, and acquired a reputation, but they formed their style after English examples and teaching, and can be considered only as a respectable branch of the elder art of our mother country. Even up to the present day, American artists of some repute, of whom Cropsey is familiarly known, have found their chief inspiration and patronage in London; a city in which few Americans can long live without sinking in a large degree their national characteristics, under the weightier pressure of English character. Whatever may be the results of our national proclivities after an artistic training in the schools of Continental Europe; experience has shown us that England tends to absorb such of our artists, as look to her for culture, into her own schools, rather than to strengthen their original power and aid the special development of a distinct style. Allston instinctively felt this, and, notwithstanding the encouragement of noble patrons and the persuasions of his friend Leslie, preferred the uncertainties of America with its uncongenial art-atmosphere, to being absorbed into the intellectual life of a foreign land. He, with Vanderlyn, may be classed as the first among us whose manner and talents

tended towards an independent school, and that only in a qualified degree. The *Ariadne* of Vanderlyn is doubtless, in conception, of the French classical school; but the artist has imparted to it a breadth, delicacy, and truthfulness of treatment, devoid of affectation and mannerism, peculiarly his own. Allston was grand in invention, inclined to the Michael Angelique in design, ambitious of realizing lofty conceptions, but unequal and sometimes weak in execution; yet so truthful, independent, and earnest in his artistic life, as to have left behind him a reputation, in comparison with his finished works, of greater national weight than any other of our deceased painters. Indeed he may be considered as the promise of America's future art.

Düsseldorf, in the persons of Leutze, Lang, and others of greater or less success as academic painters, has, as it were, nationalized a branch of its school in America. It produces clever pictures, and from its dramatic effect and learned pretension, forces itself temporarily upon our people. For a time it swayed the public taste, from lack of any better teacher, but it is now falling back into its true position as an exotic, while the French and Belgian schools, in their varied branches, are fast taking its place in the fashionable, if not the popular liking. Almost the only sources of comparison and instruction which are open to us are derived from the importations upon speculation, or private purchases, of examples of foreign schools; too many of which come not as angels in disguise, but as fabrications under esteemed European names. With the evil there is, however, enough of the good somewhat to correct and improve the public taste, and operate as a stimulus to our artists. If we could also possess fine specimens of the English school, such as Reynolds, Gainborough, Hogarth, Turner, Stothard, Wilkie, Millais, Hunt, and their compeers, our improvement would be more marked. We say this without fear of falling into soulless imitation, for, whatever may be said of the quality of American painting, at home it possesses largely the virtue of original conception, based upon our good and bad characteristics as a people. Up to the present time, beyond some ambitious failures or partial successes in the historical line, nothing has been produced in this manner. Neither the legislative bodies nor the people are responsible for this deficiency, on account of not bestowing sufficient pecuniary encouragement to produce good pictures; as the sums bestowed on Leutze's, Wier's, and White's works, with others that encumber the walls of the Capitol at Washington, show. Stuart's pictures and Trumbull's battles of the Revolution can scarcely be considered works of art of the American school, for the reason already given. The civil war thus far has failed to inspire anything above mediocrity, unless we except some spirited single ideas of the character of Hunt's



Drummer Boy and Bugle Call. Figure-painting, not to speak of elaborate composition, has not yet won a position. The rare and isolated instances of bold effort in this direction only prove the general truth, although leaving us hopeful for the future. Indeed the public have no sympathy for it, owing in part to lack of artistic culture, and in part to the inability of our artists to express themselves sufficiently well as to command attention. Our portraiture is no exception to this statement. Elliot, Ames, Huntington, Healey, Gray, and others, have drawn good heads with forcible expression of character, and more vigorous than harmonious colouring. But the usual specimens seen at our exhibitions are worse than anything produced by modern art, save perhaps recent Italian portraiture. Severer condemnation we cannot award it.

If we have no historical art, neither have we any religious. The attempts in this range of thought are fewer and feebler than the other. There is, however, underlying them a spiritual conception of things somewhat after the scope and manner of "mad" Blake, but as yet without originality corresponding to his. Nevertheless it is to be noted, as a symptom of progress in a new line of feeling and ideas, which may ripen into something that will eventually work out for itself fame and success.

William Page, not unknown in Europe, has been the champion of the Old Masters so far as an essay to build up a style after that of the Venetians is concerned. But his success, like that of the donkey in the lion's skin, has provoked more ridicule than admiration. He has followers, and whatever we see plagiarized in conception from the great men of Italy with a thin, smooth touch, absence of bony structure, and a constantly deepening bituminous glaze, we can safely ascribe to them. Page himself has passed the best part of his life in studying and theorizing about Titian. The result comes as near the manner of his great original as Tupper's "proverbial" poetry to the inspired songs of Israel's prophets.

Of genre subjects, the variety and excellence, though promising in motive, are so limited as not to require particular mention. Hall's fruit pieces are as good of their kind as may be, and proportionally esteemed. But flowers and fruits, however cleverly executed, as the sole motives of art are of small interest. In common life neither Wilkies nor Teniers have yet given signs of being among us. Yet in one artist fresh from the great West, Beard by name, we have a humourist of the first water. His speciality is to infuse into his animal compositions, spiritedly composed and weakly painted human fancies, passions, and ideas. Anything in painting more ludicrously clever in its way we have never seen than his "Jealous Rabbit" and "Grimalkin's Dream."

We now come to the only field in which American painting has acquired any distinctive success—the Landscape. In this direction its progress is note-worthy; Cole was our first “Master.” Influenced in his early style, like Turner, Wilson, and Cozens, by Claude, he soon emancipated himself from any servility of manner, and manifested original thought and capacity, especially in his compositions, which were idealistic and poetical, inclined to allegory, but adhering to the landscape as the basis of his conception, and imbuing it with human or mythical meaning. It will be perceived from this example that the American landscape school began its career in the highest motives. But as progress in this direction required imaginative genius of high order, Cole left no successors. His colouring was crude, opaque, and inharmonious, inclining to extremes of paleness and darkness, although manifesting an appreciation of the subtle gradations of light of the Italian masters. He exercises now little or no influence either on the public or the artistic mind, because he requires imagination to be understood. But as high art advances in America his reputation will steadily increase, not so much for what he actually accomplished, as for being the pioneer of landscape art; as was Allston of high art in general, in its noblest direction, with a thorough appreciation of its spiritual significance.

The American school is now developing itself almost entirely in the materialistic direction of naturalism. By this we mean imitation of the forms and phenomena of Nature as they appear to the eye, regardless of any latent significance in sympathy with the soul. To such an extent is this dry literalness carried by the majority of our painters, that their works are quite divested of human aspirations. Like the Ancient Mariner’s “painted ship upon a painted ocean,” they both pall and appal the senses. Their barrenness of thought and feeling become inexpressibly wearisome after the first shock of rude or bewildering surprise at overstrained atmospheric effects, monotonous in motive, however dramatically varied in execution. The highest aim of the greater number of our landscapists evidently is gradation of skies. We are undergoing an epidemic of sunsets, varied with paroxysms of storms. Despite that one of our transcendental painters relieves himself of the profound remark that there can be no great work without the three fundamental qualities of “rest, repose, and tranquillity,” our national bias is rather in the opposite direction. He could also have added, in accordance with his scale of definition, that three other qualities are now in vogue, “bigness, greatness, largeness,” culminating in what may be called “full-length” landscapes. Added to these foibles, are superficial sensational work, impatient execution, and a disposition to self-exaggeration arising from want of com-

petitive comparison with better-trained schools. A Niagara, seven feet by five, finished in five hours, and a historical portrait, heroic size, of a general on the battle-field, done in a few hours' fitting, are "big things" to many amateur minds.

Having exposed the principal weaknesses of our landscapists, we are glad to refer to some of their triumphs. Church leads or misleads the way, according as the spectator prefers idealistic or materialistic treatment. Certain it is that Church has achieved a great popular success in his pictures of tropical American scenery, icebergs, Cotopaxis, and Niagaras; a success which brings him orders for fresh efforts of his brush, as rapidly as he can execute them, at a scale of prices which would rejoice even our English brethren, with whom 5000 to 10,000 dollars each for simple landscapes are not yet over-abundant. Dr Johnson says, "he who writes otherwise than for money is a fool." This remark applies with equal force to art. Money is the powerful lever of its elevation everywhere; and it is now giving to Art in America an impetus which it has hitherto failed to obtain. We do not admit that money of itself is the most wholesome aliment for youthful art, but it stimulates progress, which in time must awaken loftier æsthetic impulses. The success of Church has excited the envy and enterprise of other artists. All fully appreciate the substantial reward he receives, whatever may be the opinions entertained of his merits. He excels in memory of details, in a quick, vivid sense of colour, sparkling and dramatic, in dexterous manipulation, picturesque composition, and clever imitation. He composes rather for a fascinating or bewildering effect on the spectator, than for the absolute truth of nature. His art is essentially scenic. His colour is an Arabian Nights' enchantment of artificial lights; it sparkles, glows, blinds, attracts, and confuses, like a pyrotechnic show. The first view of his pictures is always the most effective. However much they astonish or excite rapturous applause, they fail to instruct. An uncomfortable doubt gradually seizes upon the mind as to whether nature is really what he represents it. His feats of colour and varieties of detail are indeed astonishing. But he possesses neither imagination nor intellectual breadth. A more ambitious artist, or a more successful one in his peculiar understanding of nature, does not exist. Nevertheless his productions are as superficial in meaning as the pigments which form them, and fail of permanent effect upon the thoughtful mind.

Bierstadt is Church's great rival, threatening to eclipse his reputation, and on surer grounds. He has selected the Rocky Mountains and Western Prairies, with their wild mixture of border and savage life, for



his artistic field. Both these artists are earnest, laborious men, sparing neither expense nor exposure to danger in the prosecution of their studies in their distant and adventurous fields of observation. Each indulges in a wide latitude of composition, based upon their sketches, designing to render the spirit of the scenery more than its accurate portraiture. No one better illustrates Indian life, as an accessory to his grand scenery, than Bierdstadt. His figures are well studied, cleverly rendered, and highly finished. He does not believe with Turner in the convenient employment of spots of colour to suggest men and women for general effect; but in thoroughly and completely painting them, subordinating them, however, to the main motive, with the intent to make his pictures as perfect in detail as they are impressive in the whole. In his great piece but recently finished, the "Rocky Mountains," at one effort he has placed himself foremost in the rank of American landscapists, and is to be commended, because his example tends to recall the school from the delusive enchantments of Church, to a truer and deeper feeling of nature. His handling is broad, free, and vigorous. Rock-forms are geologically accurate. We distinguish his minerals and his vegetation. Yet there is no littleness of treatment. He unites his varied details in an impressive, harmonious whole, with a central point of interest. In the quality of light, American light, clear, sharp in outlines and shadows, penetrating the landscape everywhere; cloud broken or reflected, infused with that atmospherical moisture which magnifies or mystifies distances; and subtle gradations of shade, he is singularly successful. Ambitious, adventurous, strongly individual, mindful of criticism, yet independent in judgment, with much latent force of mind and brush, Bierdstadt seems destined to high rank in our indigenous art; the best qualities of which are better appreciated by cultivated European visitors than by our own citizens. His "Light and Shadow," a European reminiscence of the façade of a cathedral on the Rhine, is one of his best efforts. In some of his pictures he puts disagreeable reflected lights and profuse emphases of colour, which in general is cold in tone; but his atmosphere is invariably translucent and suggestively grateful to the senses.

Kenfett and Gifford are also men of rising fame. The former is delicate almost to weakness in his touch, accurate in design, and of great refinement in composition; prone to light, averse to shadow; winning because of his gentleness and sensibility; the lyric songster of our landscape art. Gifford has a stronger, firmer pencil. His touch is clean, neat, and free, suggesting rather than defining forms, and singularly like the old Florentine masters of the Ghirlandajo period. He has breadth of manner and an appreciative sentiment in regard to nature, but is singu-

larly unpleasant in his usual tone of colour, which is too often of a lively or deep brimstone tint.

Colman has much of the qualities of design and composition which distinguish Gifford, without his false tint. Neither Turner nor Pyne, in our view, has painted a picture more replete with breatheable atmosphere, breezy water, translucent distances, and general harmonious effect, truer to the qualities of the Mediterranean than is his Gibraltar of this year's Academy Exhibition. His rendering of smoke would delight Ruskin; coal-smoke heavily but gracefully uncoiling itself before a light breeze, as it slowly mounts the sky, letting the eye through its dark masses into the clear light beyond. Smoke, steam, air, or vapour are too often made of one quality, tough, opaque, and lifeless. Inness, who possesses in other respects some of the qualifications of a great master of the landscape, is singularly woolly or gutta-percha-like in this matter, with a common tone to all. But his aims and motives are lofty. He imbues his landscapes with human associations and his own mental emotions. They are largely subjective, in the German sense; in which respect he stands almost alone in our school. His style is formed upon Rousseau's, but with a freedom and eccentricity of manner and inequality of results indicative of original power, and leaving the spectator in doubt whether a great master or a great failure is before him.

There are others who might be worthily named in this connection, but enough examples have been cited to give a general idea of the present condition and direction of American painting. A few words on our colourists. Inness in this respect takes the foremost rank as a landscapist; deep, low-toned, solemn, and yet warm with golden life and invigorating repose. In general, the feeling here for colour is strong but crude, though with many white and grey or prismatic tints, which almost exclude rich and low-toned effects. Design is neglected for more tempting charms, to mutual detriment. Men like Hunt, Spanish in tone, with refined taste and delicate sensibility, sacrifice force and accuracy of design to diaphanous effects. Vedder and La Farge, as yet unknown to fame, with strong and true instincts, and a mystical, inventive imagination, Venetian in sympathy, need only experience and encouragement to justify higher intellectual claims from art than it can as yet assert; while Dana and Babcock seem drunk with colour, and paint figures for the sake of magnificent drapery or splendid masses of the warmest and richest colours. Time and knowledge may finally perfect their work.

Art in America has advanced from indifference to fashion. Within a few months past it has become the mode to "have a taste." Private

galleries are becoming almost as common as private stables. Thousands of dollars are now more freely given for a single picture than hundreds one year ago. Large sales of indifferent foreign paintings are frequent at prices that will flood us with the second-rate art of Europe, or falsifications of their best names. Our own artists, to meet the sudden demand, sell even the sketches off their walls at valuations which but recently they did not venture to put upon their finished productions, and seem well-pleased with their golden shower. But the competition of purses alone cannot elevate art. It requires an educated public appreciation of its true meaning and purpose. This is dawning as a general idea, and is displayed by a zeal to found institutions for the promotion of its culture and the conservation of its works, foreign or national. The citizens of New York have just given upwards of one hundred thousand dollars to provide a building for the Academy of Design, with its long-needed Life-school. Under the auspices of the Historical Society, a sum of five hundred thousand dollars, more or less, is being raised to improve the noble donation to them of land in Central Park, by a series of buildings to receive their collections of objects of Art and Antiquity, on the plan of the British South Kensington Museum, free to the public. New York has one special advantage for this purpose over a European city, in possessing sufficient land in its most central part, in the midst of its beautiful Park, to accommodate all that can be done for Art and Science for centuries to come; in fact, for indefinite expansion, the Park comprising one thousand acres, of which the society can use all they require. The project, like the Park itself, is taken out of the political arena, and placed in the hands of public-spirited men of taste and knowledge, who have no objects to further beside the promotion of Art and Science in America, and making New York the foremost city in these respects. Baltimore has a similar institution, begun by a gift of five hundred thousand dollars, with as much more promised. Boston is not far behind-hand. A generous sum has been raised by public subscription for the Institute of Technology, the organization of which, carefully studied from the experience of Europe, is the most scientifically complete of any as yet established here. It embraces a department of Art, to include galleries of all branches, epochs, and schools. Numerous smaller organizations are forming in other cities, Buffalo, Rochester, and Chicago for instance, on a limited scale, yet proving that the war, so far from stifling the growth of institutions of a high order or of art, has the effect of stimulating them, because it convinces Americans that the only security of the republic lies in the enlarged culture of all classes of citizens. Without



rating too highly what has been done, we feel warranted in stating that the present period of civil war has proved the most auspicious for art and artists that America has seen, and justifies the hope that under the influence of that activity which characterizes the American mind whenever excited by topics of general utility, she will eventually possess schools of art, and galleries that shall be commensurate with her mental growth in other directions.

JAMES JACKSON JARVES,  
*Boston, U. S. A.*

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A CATALOGUE  
OF  
THE WORKS OF CORNELIUS VISSCHER.  
BY  
WILLIAM SMITH, F.S.A.

*(Continued from page 152.)*

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FIFTH CLASS.

SUBJECTS AFTER DUTCH AND FLEMISH PAINTERS.

I. AFTER BERGHEM.

53—56. *Set of four oblong Landscapes with Figures and Cattle.*

These four prints are as nearly as possible the same size, each measuring, W.  $10\frac{1}{2}$ , H.  $7\frac{5}{8}$ ; Sub., W.  $10\frac{1}{4}$ , H.  $7\frac{3}{8}$ . They are numbered 1—4 in the margin beneath on the right.

53. (1.) *The Fountain.*

On the left is a fountain, the water flowing from a lion's mouth into a square stone trough. There is a cornice at the top, divided in the

middle, in which a bust is placed. In front, on the left, are two women, one with a basket on her head, and the other stooping over the trough. Towards the centre is a horse drinking from it, with a man in a hat, a back figure, on his back. In the centre, a young woman, her head in profile, is sitting on a mule having a feather on its head. In the background, between her and the fountain, is a man in a dress of skins, seated on an ass, holding a long stick in his right hand. On the right are two dogs, and towards the background a woman mounted on an ass, both back figures. Mountains are in the distance on the same side; near the top on the left, upon the fountain, and immediately under the bust, *Berghem delin.*, under this 1655, and still lower, *C. de Visscher f.*

- I. The artists' names *slightly etched*, before the fore-legs of the ass on the right were indicated, and before the number and address.
- II. The artists' names *engraved*, the fore-legs of the ass are introduced, the number (1) as above mentioned, and in the centre beneath, *Clemendt de Ionghe excudit t'Amster̄ inde Calverstraat.*
- III. De Ionghe's address effaced, and in its place, *Ex formis Nicolai Visscher.* The plate is coarsely retouched all over.
- IV. With the address of *Schenck* (NAGLER).

54. (II.) *Woman suckling a Child.*

On the left two sheep are lying, and behind them a woman, sitting on the ground against the stump of a tree near a ruined wall, is suckling a child. Towards the centre are an ass and an ox, both directed towards the right, with a sheep partially seen between them, and behind them stands a shepherd in a hat speaking to the woman, towards whom he extends his right arm. In the foreground, on the right, repose two sheep and a goat; beyond them a boy with a dog, and a gateway under which are another dog and the head of an ass. In the background are rocks reaching on the left and centre to the top of the print. *Within the print*, at bottom on the left, *Berghem delin.*, and beneath *C. de Visscher f.*

- I. Before artists' names or number.
- II. Has the names as described, and the number (2) in the margin.
- III. Coarsely retouched all over, so as to produce a very harsh effect.

55. (III.) *Cattle crossing a Brook.*

Near the centre, a woman, with a bundle under her left arm, and holding up her clothes with her right hand, stands in the water, which

extends from the left nearly quite across the print. On the left are an ox and two sheep, and near the woman, in the centre, a dog, also in the water. On a hillock, in the middle distance, is a man on a horse holding a stick with both hands, and an ox is on his right, coming towards the front. On the right is a man on a horse with its head in the water, drinking, and near it an ox, full face, with its feet in the water. A ruined castle is on a hill in the background near the centre, and rocks reaching up to the top of the print are on the right. In the sky at top on the left *Berghem Delin.*, and beneath, *C. de Visscher f.*

- I. Before the artists' names and number.
- II. With the names and number (3) as described.
- III. Coarsely retouched all over, so as to produce a very harsh effect.

56. (IV.) *Man sitting on the Ground.*

An old man with a beard, his right hand on the ground, and his left in his bosom, is sitting on a slight elevation on the left; a wall and two trees are behind him. An ox is in the centre, apparently coming towards the right; behind it is another ox lowing; four sheep are lying, and one is standing near these animals. On the right a third ox and two sheep are walking towards a river, in which another ox and a sheep are standing. Mountains, &c., are in the distance on the right. In the sky at top on the right, *Berghem Delin.*, and beneath, *C. de Visscher f.*

- I. Before the artists' names and number.
- II. With the names and number (4) as described.
- III. Coarsely retouched all over, so as to produce a very harsh effect.

57—60. *Set of four upright Subjects.*

These four prints are also very nearly of the same size, measuring H.  $10\frac{1}{2}$  to  $\frac{5}{8}$ , W.  $8\frac{3}{8}$  to  $\frac{1}{2}$ ; Sub., H.  $10\frac{1}{4}$  to  $\frac{3}{8}$ , W.  $8\frac{1}{8}$  to  $8\frac{1}{4}$ . They are numbered I—IV., in the margin beneath, on the right.

57. (I.) *The Passage of the River.*

Water occupies the whole of the foreground, with the exception of some stepping-stones on the left, on which stands a young woman bare-legged and bare-headed, holding a stick in her right hand and a bundle under her left arm. In the centre is a man in a skin jacket and broad-brimmed hat, holding a stick with both hands, on a horse whose feet are in the water, both being back figures. On the right, also in the water, is a goat coming towards the front, and behind, an ox, a back figure. High rocks are in the background both on the centre and the



right, on which latter is a ruined castle with a large round tower, trees, shrubs, &c. In the sky at top on the right, *Berghem Delineavit*, and beneath, *C. Visscher f.*

- I. First etching, little more than an outline. This state I have not seen, but mention it on the authority of Winter, who in his catalogue of prints by and after Berghem, published at Amsterdam in 1767, describes it as then being in the collection of Heer van Vlardinghe, at Leyden, and that it was to be found in no other.
- II. Finished, the names of the artists *etched only*. Before the number.
- III. Names of the artists engraved, has the number (I.) as described, and in the centre of the margin beneath, *Clemendt de Ionghe excudit, t' Amsterdam inde Calverstraat*.
- IV. De Ionghe's name effaced, and instead, *Nicolaus Visscher excudit*.
- V. With the additional address, *P. Schenck Junior Exc.* (NAGLER).

58. (II.) *Woman on an Afs.*

In the centre a woman, seated on an afs, with its back towards the front, but directed towards the right, is speaking to a man, a back figure standing on the left, holding a stick with both hands over his left shoulder; she holds out her left arm towards him. In front is a dog, and beyond, a river flowing across the print. On the right stands an ox with his feet in the water, and in the background on the same side another ox and two sheep are standing under two trees. In the distance towards the left an undulated country with hills beyond, in front of which may be perceived a half-length figure of a man in a hat, with a stick over his left shoulder. In the sky, at top, on the left, *Berghem Delinea.*, and beneath, *C. Visscher f.*

- I. The artists' names are very indistinctly etched, the painter's name spelled *Berghm*, and before the number.
- II. The names engraved and corrected, and the number (II.) added as described.

59. (III.) *Woman milking a Cow.*

On the left, in the foreground, a goat is browsing on some large leaves. In the middle distance, in the centre, a woman, standing with a basket on her head, and another on her right arm, converses with, and points with her left hand to, another woman, who, kneeling on the ground, milks a cow standing on the right with its head directed towards the front. On the right, a second cow, whose head is concealed by the former, is lying near some trees. In the background, on the left, a shep-

herd is driving a flock of sheep; mountains, &c., are in the distance. In the sky, at top, on the left, *Berghem Delinea.*, and beneath, *C. Visscher f.*

- I. The artists' names are very slightly etched, and before the number.
- II. The names *engraved*, the number (III.) added as described, and *Delinea.* altered to *Delinia.*

60. (IV.) *Woman, on an Ass, suckling a Child.*

On the left, in the foreground, an ox lies with his head to the front, and near him, towards the centre, lies a horse. In the middle distance, on the same side, is another horse watering, and a shepherd with a stick in his left hand. In the centre, a man, a back figure, in a broad-brimmed hat, with a dog jumping up to him, leans his right arm on the back of an ass, on which is a woman, suckling a child, held in her right arm, placed on the right. Several sheep beneath, and a mountain, &c., in the background. In the sky, at top, on the right, *Berghem Delinea.*, and beneath, *C. Visscher f.*

- I. The artists' names are very slightly etched, and before the number.
- II. The names *engraved*, and the number (IV.) added, as described.

61. *The Ox standing, &c.*

In the centre stands an ox, with his head directed towards the right. On the left, lying on the ground, are a cow with four sheep, and a fifth is standing near them. On the right is a rivulet, and in the background a woman mounted on an ass, followed by a dog. No name of painter or engraver. In the margin, at bottom on the right, the number 2. W.  $12\frac{1}{4}$ , H.  $9\frac{1}{4}$ ; Sub., W. 12, H.  $8\frac{2}{8}$ .

62. *Woman holding a Distaff, &c.*

In the foreground, in the centre, and on the right, are stumps of trees on a rising ground. On the right is a river, and one arch of a ruined bridge, with a tower at the end of it. In the middle distance, in the centre, stands a young woman, a back figure, holding a distaff in her right, and the thread from it in her left hand. At her feet sits a man, with his bare legs crossed, his left hand placed on his right leg, and a small cap on his head. Behind them is a cow, with her head to the right. Near these figures, towards the left, are four sheep lying down, and one goat standing. In the distance, on the left, are two sheep and a woman milking a cow. In the foreground, on the same side, are a

goat browsing and a sheep lying down. Mountains, with a ruined castle, &c., in the background. In the margin beneath, on the right, the number 2. No name of painter or engraver. W.  $16\frac{1}{8}$ , H.  $11\frac{3}{4}$ ; Sub., W.  $15\frac{3}{4}$ , H.  $11\frac{3}{8}$ .

I. As described.

II. The plate reduced, so that no portion of the bridge, but a part of the tower remains. The whole of the above figures, however, are left. It now measures W.  $11\frac{1}{2}$ , H.  $8\frac{1}{4}$ .

### 63. *Man drinking Water, &c.*

(Companion to the preceding.)

A road extends across the print, and turns towards the background on the right, on which ride a man, a back figure, on an ass, holding a stick with both hands, drives two oxen before him, has a third on his right, and a dog on his left. In the foreground, on the left, a man, a back figure, is drinking water out of his hat. Near him a woman on an ass leans her chin upon her left hand. An ox stands before her, looking towards the front; in the centre an ass, with a saddle and pannier on his back, is watering; behind him is another ox, and towards the right, a goat. The background is composed of large rocks, reaching, on the left and in the centre, to the top of the print. No name of painter or engraver. In the margin, at bottom, on the right, the number 3. W. 16, H.  $11\frac{1}{2}$ ; Sub., W.  $15\frac{1}{2}$ , H. 11.

I. As described.

II. The plate reduced, so that the group on the left, the goats and a portion of one of the oxen on the right, only remain. In the sky, at top, on the right, the letter c. It now measures W.  $11\frac{3}{8}$ , H.  $8\frac{3}{8}$ .

## II. AFTER BROUWER.

### 64. *The Concert.*

Interior of a Cabaret. In the centre a man is sitting on a tub, with his head inclined towards the right, playing on a violin. His right leg is extended nearly to the margin on the left, and his left foot is placed on a brick; between them a tall pitcher stands on the ground. He wears a small flat cap, and appears to be singing a facetious song. Behind him, towards the left, stands a man, a profile figure, with a conical cap over his eyes and upper part of his face, also singing, holding a glass in his left hand. On the right, near a projecting chimney, sit three peasants all singing; the one nearest the front is an old woman, a back figure, with her head in profile, thrown back, towards the right; beyond her a



man, full face, in a hairy cap, sings from a paper which he holds in his right hand; and a third, a profile figure, turned to the right, immediately behind the violin player, also wears a hairy cap, on the side of which is fastened a flute. *Within the print*, at bottom, in etched letters, *A. Brouwer pinxit. Corn. Visscher fecit aqua forti.* In the margin beneath, in one line, *Trahit sua quemque voluptas.* H.  $10\frac{1}{2}$ , W.  $7\frac{3}{4}$ ; Sub., H.  $9\frac{7}{8}$ , W.  $7\frac{1}{2}$ .

I. Before the inscription, *Trahit sua*, &c., and much less worked on.

II. As described.

III. In the margin beneath, on the right, *Clemedt de Jonghe excudit.*

IV. Retouched all over, so as to produce a dark and disagreeable effect. De Jonghe's address effaced, and a very dark shadow introduced in the foreground on the right; nearly perpendicular lines are added on the chimney and on the caps of the two men singing near it, the back of the old woman more worked upon. The teeth of the man playing the violin are distinctly marked, &c.

V. At bottom, on the left, *J. Covens et C. Mortier Excudit.*

65. *Six Peasants Smoking and Drinking.*

On the right a man is sitting, holding his pipe to his mouth with his left hand and a pot in the other; his right leg is raised and the foot is on a bench. On the left a man appears to be taking tobacco out of a paper; behind him is the head of a man asleep, resting on the shoulders of another near the centre of the background, who is puffing smoke from his mouth. In the centre, also in the background, is a man behind a table drinking out of a cup, and on the right the head of a sleeping man. No name of painter or engraver. W. 9, H. 7; Sub., W.  $8\frac{7}{8}$ , H.  $6\frac{7}{8}$ .

66. *The Surgeon.*

He is kneeling on his right knee on the left of the print, but directed towards the right, holding the left foot of a peasant who is seated on the right, in his right hand, and taking a plaster from it with his left. Beyond the surgeon, towards the background, is a table, and behind it an old woman leans her left arm on it, and holds a plaster over a small chafing-dish in her right hand. The peasant has both hands under his left leg, is stooping forward, apparently in great pain; his cap hangs on the back of the chair, and his shoe is in front of it; at bottom, on the right, are two large bottles, and at top a portion of an open window, through which are seen the upper parts of some trees. In the background, on the left, through an open door, is the interior of a laboratory, with bottles, &c., and a man stooping. *Within the print*, at bottom, on the left, *Brouwer pinxit*; and towards the right, *Corn. Visscher fecit.*

In the margin beneath, on the left, *Vre, seca, purga, cura Chirurgie, dolori*, and on the right, *Sentiat, id patiens est medicina dolor*. Immediately under the last word is *Solide*. W.  $14\frac{3}{8}$ , H.  $11\frac{1}{2}$ ; Sub., W.  $14\frac{1}{8}$ , H.  $10\frac{7}{8}$ .

- I. Before any inscription beneath, and before the name of *Brouwer*, having only *Corn. Visscher fecit*. The plate is not quite finished, there being no diagonal lines on the door on the left, &c.
- II. The plate finished, the diagonal lines, &c., added, but also before the name of *Brouwer*.
- III. Before the inscription on the margin beneath, but has the name of *Brouwer*.
- IV. As described, before any address.
- V. In the centre, at bottom, *Clement de Jonge Ecudit*.
- VI. De Jonge's address effaced, and in place of it, *J. Covens et C. Mortier Excudit*.

### III. AFTER PETER DE LAER.

67—69. *Set of three from the Cabinet de Reynß.*

#### 67. (1.) *The Robbery of the Wagons.*

On the left is a wagon with large cloths over it, drawn by two horses towards the right; a man on the back of the horse nearest the front, is falling backwards from it, being pierced under the right arm with a lance held by a foldier standing in front. In the centre is a horse throwing out its hind legs, with a foldier on its back bareheaded, who fires a pistol with his left hand at another horseman behind him. A third horse is near him on the right with a man in a high cap on his back, rearing back over a horse and a man lying on the ground: a man in front of it holds the bridle with his right hand and his sword in his left. On the right another horse, without a rider, rushes towards the front. In the distance on the right are two more wagons and several figures, one of whom discharges an arrow from a bow towards several foldiers who are running out of an ambuscade down some hills on the left. In the background on that side are high rocks, and trees reaching up to the top of the print, &c. No name of painter or engraver. W.  $19\frac{1}{2}$ , H.  $15\frac{1}{2}$ ; Sub., W. 19, H.  $14\frac{1}{4}$ .

- I. As described.
- II. In the margin beneath, on the left, *P. de Laer pinxit*; in the centre, *C. Visscher fecit*; and on the right, *G. Valk Excudit*.
- III. The address of Valk effaced.

68. (II.) *The Fight with Pistols.*

Interior of a large cavern. On the right is a coach drawn by four horses attacked by robbers, one of whom, with a sword in his left hand, seizes the bridle of one of the horses with his right; and another near the margin, on horseback, presents a pistol with his left hand at the driver of the coach, who recoils from him with terror. In the centre stands a man holding the bridle of a rearing horse in his right hand. On the left, a man in a broad-brimmed hat, on a horse which runs towards the left, fires a pistol at a soldier in a cuirass, also on horseback, who rushing towards him from the right, also fires a pistol at him: these two figures are so close to each other that the muzzles of their pistols touch. Under the horse of the latter is a man lying dead on the ground. Behind them is a third horseman holding up his sword. All these figures hold their pistols or swords in their left hands. On the foreground towards the right lie a hat and a sword. No name of painter or engraver. W.  $15\frac{1}{4}$ , H.  $12\frac{1}{2}$ ; Sub., W. 15, H.  $12\frac{1}{8}$ .

I. As described.

II. In the margin beneath, on the left, *P. de Laer Pinxit*; in the centre, *C. Visscher Fecit*; and on the right, *G. Valk Excudit*.

III. The address of Valk effaced.

69. (III.) *The Kiln.*

In the foreground on the right, a group of ten gypsies are sitting and lying on the ground, with the exception of one who sits on a tub. Behind them is a large lime-kiln extending nearly three parts across the print; at the bottom of the kiln, under an archway, is a man apparently stirring the fire. At the top of it are twelve figures, one of whom, standing on the left, holds out some linen with both hands. Near the margin towards the top on the right, a man is descending from the kiln towards a man and a boy, both back figures, who are proceeding upwards towards him. In the centre at bottom, in front of the kiln, are two donkeys, one of which, directed towards the right, is feeding from a basket. On the left are two oxen, the one nearer the front lying down, and the other, a back figure, standing with its head turned to the right. Near the margin, on the same side, is some water, a broad boat, the head of a second boat, and in the distance a bridge of one arch, buildings, small tower with a bell, &c. No name of painter or engraver. W.  $15\frac{1}{4}$ , H.  $12\frac{5}{8}$ ; Sub., W. 15, H.  $12\frac{1}{8}$ .

I. As described.

II. In the margin beneath, on the left, *P. de Laer Pinxit*; in the centre, *C. Visscher Fecit*; and on the right, *G. Valk Excudit*.



## III. The address of Valk effaced.

70. *Man on the Bank of a River.*

Water in the foreground from the centre to the right of the print. In the centre a young woman stands bare-legged, with her feet in the water, holding a cloth, which falls on a large stone, in her left hand, and pointing with the other to a man in a hat, who, sitting on the ground bare-legged towards the left, appears to be examining his right foot, which he has lifted up. Behind these two figures another woman is stooping. On the right are two oxen, both in the water, and between them and the woman is a dog drinking. The background is composed of rocks and hanging trees, and a road ascends from the foreground on the left towards the background on the right, where a woman, holding a basket on her head with her left hand, appears to be descending the hill. On the left are two sheep lying down, and a third browsing. In the margin beneath, on the left, *P. Van Laer pinx*; in the centre, *Corn. Visscher fecit aqua forti*; and on the right, *Edewaert de Booys excud.* W. 17, H.  $12\frac{1}{2}$ ; Sub., W.  $16\frac{3}{4}$ , H.  $12\frac{1}{4}$ .

I. Before any letters.

II. As described.

71. *Sportsman on Horseback.*

(Companion to the preceding.)

On the right a sportsman on horseback, apparently proceeding towards that side, looks downwards to the left towards a dog which he is pulling after him by a string held in his right hand. The dog standing in the centre appears unwilling to advance, but turns barking towards six other dogs sitting and standing near a man in a skin jacket and flapped hat, who sits on the ground on the left. On the same side is the open door of a stable, through which a boy is leading a horse, the head and near fore-leg only of which are seen. In front towards the left are two dogs smelling at the ground. In the middle distance, also towards the left, is a withered tree, the branches of which reach nearly to the top of the print, and on a long plank extending from it to the upper part of the stable are suspended two cloths. A hill with trees is in the background on the left, and a hill with a building on it in the centre. In the margin beneath, on the left, *P. Van Laer pinx*; in the centre, *Corn. Visscher fecit aqua forti*; and on the right, *Edewaert de Booys excud.* W.  $17\frac{1}{4}$ , H.  $12\frac{5}{8}$ ; Sub., W.  $16\frac{3}{4}$ , H.  $12\frac{1}{4}$ .

I. Before any letters.

II. As described.

III. The address of De Booys effaced, and instead, *E. Cooper ex.*

IV. Between the names of Visscher and Cooper, *E. Collectione Thomæ Walker Londini.*

V. Cooper's address effaced, and—*Printed and sold by Tho: Glas next the Exchange Stairs in Cornhill, London,* inserted.

The preceding two prints appear to be a portion of the same set as the two prints after *Berghem*, numbered 62 and 63.

72. *The Morning.*

On the left a shepherd-boy stands leaning on his right arm with his hand upon the side of his head on the trunk of a tree, behind which are two other trees extending nearly to the top of the print; he extends his left arm pointing with his forefinger towards the right. A dog is near him on the left, and on the ground in front are a hat and a shepherd's crook. In the middle distance in the centre stands a girl looking towards the right, and holding up her clothes with her right hand. In front of her stands a cow directed towards the right, and a goat and a sheep may be perceived under her. In the foreground on the right a second cow is lying on the ground with her head towards the front, and a goat, also lying down, is behind her. Shrubs and trees form the background on that side. In the margin beneath, on the left, *P. D. Laer pinx*, and in the centre, *Corn. Visscher fecit.* H.  $14\frac{3}{8}$ , W.  $11\frac{5}{8}$ ; Sub., H.  $14\frac{1}{4}$ , W.  $11\frac{3}{8}$ .

I. Before the names.

II. As described.

73. *A Moonlight Scene.*

(Companion to the preceding.)

On the left is a cottage, from the lower part of which near the centre flames and smoke are bursting forth. In front on the same side, a boy, with a gun over his right shoulder, holds a halter in his left hand, by which he leads two horses from the centre towards the left. Behind him, near the centre, the dead body of a man is lying on the ground, and beyond, towards the left, stands a woman in an attitude of lamentation, wringing her hands; a man is standing on her left. A bank with trees, behind which the moon shines brightly, is in the background on the right. In the margin beneath, on the left, *P. D. Laer pinx*, and in the centre, *Corn. Visscher fecit.* H.  $14\frac{3}{8}$ , W.  $11\frac{5}{8}$ ; Sub., H.  $14\frac{1}{8}$ , W.  $11\frac{3}{8}$ .

I. Before the names.

II. As described.

74. *The Beggars.*

A kiln with figures on the top of it is in the background on the left.

In front of it on that side are three beggars sitting converging, and a fourth is lying on the ground across the centre. Towards the background on the right two other beggars are playing at cards. *Within the print*, at top on the left, *P. di Laer Pinxit Rome*. In the margin beneath on the right is the number 4. This print has no name of engraver. W.  $15\frac{1}{4}$ , H.  $11\frac{1}{2}$ ; Sub., W.  $14\frac{7}{8}$ , H.  $11\frac{1}{8}$ .

75. *The Pigs.*

In the centre a pig is standing with its head to the left; on the right are two others, one of which is lying on the ground with the head of the other over its back; on the left are two goats. In the background, on the left, a woman sits sleeping, with her head resting on the upright part of some palings. Landscape, &c., on the right. No name of painter or engraver. W.  $12\frac{3}{8}$ , H. 9; Sub., W.  $11\frac{7}{8}$ , H.  $8\frac{3}{4}$ .

76. *Three Horses in a Stable.*

Interior of a stable; on the left a horse is fastened to a rack by a halter; beyond him is a second horse, watering; and in the background on the right is a groom saddling a third horse. Beyond them is a wall with an open gate, above which is a picture of the Virgin. In the foreground on the right are a shovel, a broom, and a pitchfork. No name of painter or engraver. W.  $15\frac{1}{2}$ , H.  $11\frac{5}{8}$ ; Sub., W.  $15\frac{3}{8}$ , H.  $11\frac{1}{4}$ .

I. As described.

II. Above the rack at top, *P. di Laer Pinxit Rome*.

III. In the margin beneath, *T'Amsterdam, gedrukt by Frederick de Widt, voor aan in de Calverstraat by der Dam, Inde Witte Pas-Caart*.

IV. The whole of the preceding inscription effaced.

77. *Farrier shoeing a Horse.*

On the left a farrier is nailing a shoe on the near hind-hoof of a horse, which is held up to him by a man. The animal stands across the print with its head directed towards the right, and beyond it on that side is a man on horseback, with another man standing near him, holding a whip in his left hand. In the background, on the right, at the door of a house is a little boy and a dog; and on the left the farrier's shop, with a man in it, and a dog sleeping in front. *Within the print*, at top on the left, *P. D. Laer P. Romæ*. W.  $11\frac{1}{4}$ , H. 8; Sub., W. 11, H.  $7\frac{1}{8}$ .

I. As described.

II. With the number 4 at bottom on the right.



78. *Man and Woman sitting on the Ground.*

The man is sitting on the right of the print, but directed towards the left, with his arms round the waist of a woman who is sitting on the ground behind him, and her right hand is on his left foot. A dog is sleeping on the ground on the right. *Within the print*, at top on the right, *P. D. Laer p. Romæ.* H.  $8\frac{1}{4}$ , W.  $6\frac{5}{8}$ ; Sub., H.  $7\frac{7}{8}$ , W.  $6\frac{5}{8}$ .

IV. AFTER ADRIAN OSTADE.

79. *Interior, called the Skaters.*

Interior of a room, with a large projecting chimney towards the right. In the centre sits a man, a back figure, but his face in profile, holding a pipe in his right hand, and looking upwards towards another man, who stands on the right before the fire with his hands behind him; a child is near him on the same side. Between the two men a pair of skates lies on the ground, from which the print has obtained its name. On the left sits an old woman, a profile figure directed towards the right, holding a glass in her right hand, and with her left the hand of a young child standing near her. Behind the child sits a peasant, with his right hand to his breast, speaking to the old woman, and behind him stands a man holding a pipe in his left hand. Nearer the fire, on the same side, sits a man, who extends his left arm towards the chimney. In front, on the left, a pair of large scales lies on the ground, and nearer the centre sits a little white dog. On the right is a window, from which the light falls on the subject, and beneath it is a table, on which is a dish with a ham on it, loaf of bread, knife, &c.; a chair on which is a jug and pipe. All the figures have caps or high hats on their heads. In the margin beneath, on the left, *Cornelius de Visscher Sculpsit*; in the centre, *Adr. van Oostade Pinxit*; and on the right, *Nicolaus Visscher Excudit.* H.  $17\frac{3}{8}$ , W.  $13\frac{3}{4}$ ; Sub., H.  $16\frac{7}{8}$ , W.  $13\frac{1}{2}$ . The original picture, the same size as the print, is in the collection of M. Six van Winter at Amsterdam.

I. Before any letters, and before the shadows were heightened.

The front of the chimney towards the left is shaded with perpendicular and horizontal lines only, to which diagonal lines, extending from right to left, were afterwards added. An impression in this state, which I believe to be unique, was formerly in the collection of Mr Anthony Stewart, from whom I purchased it in 1837, and placed it immediately in that of Baron Verstolk van Soelen. At the sale of his collection in 1851, it was purchased by Messrs Colnaghi and Co., and is now in the British Museum.

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- II. Also before the letters, but has the additional shadows and work.
- III. As described.
- IV. With the address of *Clement de Jonghe*.

80. *The Strolling Musicians.*

In the centre a boy is playing on a violin; behind him, towards the left, is an old man playing the hurdygurdy; close to his right arm on the left are a girl and a boy. On the right is a boy with his left hand in his coat, and immediately above the head of the fiddler is a portion of the head of a boy in a hairy cap. These figures are seen through an arch-way. In the background on the right is a cottage with trees, &c. In the margin beneath, on the right, *A. V. Ofstade pinxit*, and beneath, *C. Visscher fecit aqua forti*. H.  $14\frac{7}{8}$ , W.  $12\frac{1}{2}$ ; Sub., H.  $13\frac{7}{8}$ , W.  $12\frac{1}{8}$ .

- I. Before any letters.
- II. As described.
- III. With the address of *de Jonghe*.
- IV. Coarsely retouched all over, de Jonghe's address effaced, strong nearly perpendicular lines introduced on the cap of the boy on the left, &c.

81. *The Topers.*

A party of two men and a woman drinking together. They are half-length figures. One of the men, wearing a cap on his head, is seated on the left in front, with his back to the spectator; he holds a jug in his right hand on a table on the right, on which are also a pipe and a paper of tobacco. Beyond the table, near the centre, but towards the right, sits an old woman holding up a glass in her right hand. In the centre, between them, stands another man with a conical cap on his head, stooping down towards the old woman. *Within the print*, near the margin on the left, behind the man's chair, in four lines, *A. V. Ofstade pinxit, Corn. Visscher fecit*. In the margin beneath, in the centre, *VIVITUR PARVO BENE*; and on each side four Dutch lines, *Men seyt —en toeback*. In the centre at bottom, *Clement de Jonghe excudit*. H. 10, W.  $8\frac{1}{4}$ ; Sub., H.  $9\frac{1}{8}$ , W. 8.

- I. As described.
- II. Under the address is added, *P. Schenck junior excudit*, and the number 43.

82. *Old Man and Woman.*

In the centre, behind a table, sits an old man with a hat on his head, holding a long glass in his left hand. He places his right on the left hand of an old woman, who is sitting on the left with her head

inclined downwards. On the table is a pipe, &c. Behind the woman on the left is a cupboard with a dish on the top of it, and on the right, above the man, is a window. In the margin beneath, on the right, *A. V. Ofstade pinxit et excudit, C. Visscher fecit aqua forti.* H.  $10\frac{3}{8}$ , W.  $8\frac{7}{8}$ ; Sub., H.  $9\frac{7}{8}$ , W.  $8\frac{5}{8}$ .

I. Before the *et* between *pinxit* and *excudit*.

II. As described.

III. At bottom on the left, *Clemendt de Jonghe excudit*.

IV. De Jonghe's address effaced, and instead, *Nicolaus Visscher excudit*.

V. With the address of Valk in place of that of Visscher.

VI. All letters effaced. This is the modern state of the plate, and the impressions are extremely bad.

83. *Allegory relating to the Seven United Provinces, or the Arms of Holland.*

In the middle is a shield with the crowned Lion, the seven arrows, and the sword, above which is a large crown; on the right stands Mars, and on the left Minerva. Above are medallions of four Princes of Nassau-Orange held by eight hovering angels; below are two angels holding a band on a cartouche, upon which is inscribed CEDANT ARMA TOGAE. At bottom, on the right, in etched letters, *A. V. Venn (Venne) inv. Corn. Viss, fecit.* H.  $7\frac{3}{4}$  (7p. 1l. or 197 millim.), W. 6 (5p. 8l. or 151 millim.).

This lightly engraved plate had never been described until a notice of it appeared in Mr Rudolph Weigel's Kunstkatalog, No. 24, 1852. The only impression known is in that gentleman's possession. I have never seen it, but have no hesitation in inserting it among the works of Cornelius Visscher upon his authority.

(To be continued.)

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## CORRESPONDENCE.

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### THE RAPHAEL COLLECTION OF H.R.H. THE PRINCE CONSORT.

By an oversight (which I hope your readers will pardon) the "Two Studies in Raphael's Sketch Book, after Mantegna's engraving" of the Entombment, were placed under Division III. § c. (p. 36, *supra*),



instead of being made a "Division II." by themselves, as they should have done, according to the paragraph headed "II.," on p. 34.

E. BECKER.

#### VAN DYKE'S DRAWINGS.

(*Vide supra*, p. 183.)

THE pictures painted in grisaille by Van Dyke, referred to in the interesting advertisement extracted from the *London Gazette* of January, 1685, communicated by Mr Rye, are fortunately still in the possession of the noble family of Buccleuch. They were purchased by an ancestor of the Duke's, Mr Ralph Montague, for £115, at the sale of the effects of Sir Peter Lely, which took place in 1681. In the printed catalogue of Sir Peter Lely's collection of pictures published by Bathoe in 1758, at pages 49, 50, 51, are enumerated twenty-six important pictures by Van Dyke, and then follows a paragraph referring to the pictures in question. "Besides the above there are thirty-seven pictures in grisaille after the life, of the most eminent men of this time from which the plates were engraved." The allusion here is to the collection of portraits engraved by Bolwert, Pontius, and other eminent engravers of the time, and known as the *Centum Icones* of Van Dyke.

W. H. C.

#### HOLLAR A MINIATURE PAINTER.

ON one of Hollar's engraved portraits of himself (Parthey, 1419) we find the following biographical notice:—"Wenceslaus Hollar Gentilhomme ne a Prage l'an 1607 a esté de nature fort inclin pr l'art de menature principalement pour esclairir, mais beaucoup retardé par son pere &c." In the Royal Collection of Miniatures at Windsor Castle, is one of Catharine of Arragon, plainly copied from some portrait by Holbein; but from which, I have not yet satisfactorily ascertained. It is on vellum, and the first glance shows that it is the work of an inexperienced hand. Holbein's impasto is very crudely imitated in the handling of a later period, by stipple and washes; whilst his minute and careful finish of the hair, eyelashes, and dress, is not so much as attempted. On the back is written with common ink, in Hollar's hand, "*Anna Roper Thomæ Mori filia.*"

"*W. Hollar pinxit post Holbeinium.*"

"1652" [in pencil].

The double mistake in the name given to his work is of interest to those who may consider Hollar an authority in the determining of portraits. My object is to inquire if any other Miniatures by his hand are known?

THE EDITOR.

## FINE ARTS RECORD.

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As this Record is chiefly intended for purposes of future reference, we beg to call the reader's attention to the plan upon which it is arranged.

The first main division is into matters relating to the United Kingdom, and those relating to Foreign Countries. Within each of these divisions there is a subdivision into the topics of "Painting," "Sculpture," and "Miscellaneous." The latter may include either matters which do not bear upon painting or sculpture, or else such as bear upon both at once, in so intimate a connexion that the two cannot well be separated under their respective headings.

Within these subdivisions again there is another set of subdivisions, *different* for the United Kingdom and for the Foreign Countries respectively. For the former, these minor subdivisions are into *subjects*—such as "Public Collections and Institutions," "Exhibitions out of London," &c.; which subdivisions apply equally to the Painting, Sculpture, and Miscellaneous, and will be kept the same in all our numbers as far as practicable. For the Foreign Countries, the subdivisions are merely according to the *countries* referred to, as "France," "Italy," &c.; this being, it is apprehended, the more convenient arrangement for reference.

### UNITED KINGDOM.

PAINTING.—*Public Collections and Institutions.*—Towards the middle of June the Water-colour Society elected one of their Associates, the able animal-subject painter, Mr H. Brittan Willis, to full membership.—The Society for the Encouragement of the Fine Arts awarded their medals this year to Mr Crowe, for his oil-picture of Defoe in the Pillory; Mr Burton, for his water-colour of "The Wife of Hassan Aga;" Mr G. W.

Godwin, for his design for the Northampton Town-hall; Miss Osborne, Mr Francis Danby, and Mr Mole, for *genre*, landscape, and water-colour pictures, respectively.—On 4th June, at a meeting of the Society of Antiquaries, a paper was read by Mr J. G. Nichols, “On Portraits of the Wives of King Henry VIII.,” abundantly illustrated by prints. Sir J. Boileau also produced a portrait marked “Anna Regina, 1530, H. B.,” and which has been used for the concoction of the full-length Anne Boleyn in the Tudor series in the Houses of Parliament, although it appears that the original must undoubtedly have been some wholly different person. Mr Scharf contributed a very rare portrait of Katharine of Arragon; and, in offering critical remarks upon the various portraits of the King’s wives, he observed that the only Anne Boleyn upon which reliance can be placed is the oil-portrait in Windsor Castle, with a golden letter B pendent from her necklace. He added that the portraits of Jane Seymour are reducible to two types, the original drawings for both being also at Windsor. One of these types, with the peak of the black veil in front of the face, is at Hampton Court; the other, with the peak at the back of the head, in Woburn Abbey. The subject was renewed at the Society’s meeting of 11th June, when Mr Scharf showed that a circular miniature, known in the Strawberry Hill collection as Jane Seymour, and engraved by Harding as Katharine of Arragon, is really Anne Boleyn.—At a meeting of the Royal Institute of British Architects on 15th June, Mr Purdie read a paper on Mural Painting, wherein he expounded a method of painting in which he has experimented, and which he believes to be the same as the process employed at Pompeii. It “produces a very hard stucco, with a polished surface, in which the colour is incorporated,” and “may be considered indestructible.”—In reply to a question in the House of Commons, the First Commissioner of Works and Public Buildings stated, in June, that a project for erecting a new National Gallery behind Burlington House, and for handing over the whole of the present gallery to the Royal Academy, has been under the consideration of Government for some time past.

*Exhibitions out of London.*—An art-exhibition was opened by the Colchester Literary Institution, for a fortnight beginning on 22nd June. It contained paintings ascribed to Raphael, Rubens, Vandyck, Reynolds, Gainsborough, and several other celebrated painters of the old and modern schools, along with other works of art, antique and foreign.

*Paintings executed, &c.*—Mr Armitage has painted, in a chapel of the Roman Catholic Church of St John the Evangelist, Islington, a colossal picture of Christ and the Apostles, arranged in pairs. It is executed in fresco, in almost exact conformity to the rules laid down by



the giottesque painter, Cennino Cennini. This work, which is in the apse of the church, occupied seven months. It was preceded, about three years ago, by a life-sized fresco of St Francis of Assisi receiving from Pope Innocent III. the approval of his monastic order. The cartoon of the latter work was exhibited a few years ago in the Royal Academy; its character is life-like and naturalistic.—The fresco which Mr Leighton is executing behind the altar of Lyndhurst Church, Hants, is the parable of the Wise and Foolish Virgins, in three compartments. Christ is represented in the centre, under a canopy; to His left, an angel repels the Foolish Virgins; to His right are the Wise Virgins. A flight of angels in the form of an arch is to enclose the whole composition. A stained-glass window by Messrs Morris, Marshall, Faulkner, and Co., from designs by Mr E. Burne Jones, has been placed above the altar-piece.—The system of “single-picture exhibitions,” of late prevalent in London, will probably soon be applied to the picture of “Work,” recently completed by Mr F. Madox Brown; the copyright of which, with the right of exhibition, has been purchased for a large sum by Mr Gambart. The main incident of the picture is the mending of a suburban road by labourers; this incident being made subsidiary to a general conception of labour, manual and intellectual, illustrated by a great number of figures and minor incidents, in which the artist has given types of the classes that work with hand or brain, and also of those that do not work, through voluntary or compulsory idleness. The scheme of the picture is especially complete and thoughtful, and its execution of a very high order of artistic excellence, masterly and elaborate. It is one of the most remarkable works produced in England in the present generation.—Mr Ansdell’s large picture of “The Hunted Slave,” valued at £1000, and handsomely presented by the painter to the Committee for the Relief of the Lancashire Distress, has been won in a lottery by the Liverpool banker, Mr G. W. Moss, who has given it to the corporation of Liverpool. It is likely to be placed in the hall of the Liverpool Free Library and Museum.—The public was startled some while ago by hearing that the enormous, not to say preposterous, price of £8760 had been given by Mr Flatou for Mr Frith’s picture of the Railway Station, with its copyright and right of exhibition; and recently the still larger sum of £20,000 was mentioned as having been paid for the same work, along with the subscription-list for the engraving, which was said to be of equal amount. According to a letter written by Mr Gambart to the “Athenæum” on the 7th July, the first payment fell considerably below £5500 (which was the sum given by Mr Gambart himself for Mr Holman Hunt’s “Finding of the Saviour in the Temple,” and all

rights therein). The picture and the subscription-list were lately re-fold to Mr Graves for £16,300; and payments on account of the engraving raised the total to £18,400.

*Picture Sales.*—This season has been fertile in picture sales of importance; those of the collections of the late Mr Elhanan Bicknell and the late Rev. W. Davenport Bromley having been quite exceptionally noticeable, and various others interesting. Our lists of the sales held by the several auctioneers are given in the order of date.—By Messrs Christie, 17th and 18th April: *The water-colour collection of Mr L. B. Mozley.* Turner: The Bridge of Sighs, and three others. W. Hunt: The Attack, Plums and Green Grapes, and fourteen others. Cox: eight works. Alfred Hunt: three very fine landscapes. Prout, De Wint, Gilbert, &c. The more recent pictures fetched, as a rule, much higher prices than those of an earlier date.—By the same auctioneers, 25th, 29th, and 30th April, and 1st May: *The celebrated collection of the late Mr Elhanan Bicknell*, consisting of English pictures and sculpture, and water-colours. The larger prices realized at this sale were almost unexampled; and the run upon such comparatively poor painters as Callcott and Copley Fielding, exceeding the run even upon so great a man as Turner, did not speak highly for the degree of artistic culture which our art-patronizing classes have reached. A Vandyck fetching £53 12s., while a Callcott with animals by Landseer fetches £3097 10s., is also a fact to be pondered over. The following are some of the principal items, beginning with the oil-pictures. Where the purchaser's name is not given, it is to be understood that Messrs Agnew were the purchasers; we add, in some instances, in parentheses, the prices originally given by Mr Bicknell, as a curious item for comparison. Roberts: Tyre, £367 10s. (from £150); Sidon, £378 (from £156, Bought); Karnac, £336 (Gambart); Interior of St Gomar, £1438 10s. (from £300, Wells); Ruins of Balbec, £787 10s. (from £250, Vokins). Stothard: Illustrations to Boccaccio, a most lovely series of eight, £124 19s. (Mackay) and £118 13s. (from £100, Wallis). Gainborough: A Landscape with Sheep, bought by George IV. for Mrs Fitzherbert, £399 (from £250, Wallis); Repose, presented to his daughter as her wedding portion, £819 (from £800, Woods). Stanfield: Shipping near St Mâlo, £1291 10s. (from £157 10s., Vokins); Beilstein on the Moselle, £1557 (from £262 10s., Wells); Pic du Midi d'Ossau, £2677 10s. (from £735, Vokins). Dyce: Joash shooting the Arrow of Deliverance, £231 (Herbert). Turner: Antwerp, Van Goyen looking for a Subject, £2635 10s. (from £315); Helvoetsluys, £1680 (from £233 10s.); Ivybridge, Devon, £924 (from £283 10s., Martineau); Wreckers, Coast of Northumberland, £1984 10s. (from £288

15s.); Calder Bridge, Cumberland, £525 (from £288 15s., H. Bicknell); Venice, the Campo Santo, £2100 (from £262 10s.); The Giudecca, £1732 10s. (from £262); Ehrenbreitstein, £1890 (from £401); Port Ruyfdael, £1995 (from £315); Palestrina, £1995 (from £1050, H. Bicknell). *Welster*: The Smile and The Frown, £1680 (from £240, Flatou). *Landseer*: Two Dogs, £2415 (from £300); The Prize Calf, £1890 (from £420); The Highland Shepherd, £2341 10s. (from £350). *Callcott*: An English Landscape, with Animals by Landseer, £3097 10s. (from £600). *Leslie*: The Heifers, £1260 (from £300, Wallis). *Collins*: Early Morning on the Suffex Coast, £1008 (from £336); Selling Fish, £1228 10s. (from £420). *Vandyck*: The Duchefs de Croy, £53 11s. *Lawrence*: Mrs Siddons, £147 (from £59 17s., Lord Hertford). *Müller*: The Village of Gillingham, £409 10s. (from £63, Leggatt); Scene in Devonshire, £315 (from £120 15s.). *Frost*: Euphrosyne, £819 (from £420). *Goodall*: Raising the May-pole, £630 (from £295). *Eaflake*: A Peasant Family, returning from a Festa, detained as Prisoners by Banditti, £634 10s. (from £300).—SCULPTURE. *Gilson*: Head of a Nymph, and Bust of young Augustus, £257 5s. *Baily*: Eve listening to the Voice in the Garden of Eden, £252 10s. The 145 lots in the first day's sale, oil-pictures and sculpture, produced £58,600.—WATER-COLOURS. *Turner*: Five Early Drawings, £99 15s.; The Himalaya Mountains, two vignettes, £346 10s. (from £36, Vokins); The Light-house at Havre, £157 10s. (Moore); The Lake of Geneva, from the Jura, £148 1s. (Grindlay); The Light-house of the Hève, £108 3s. (from £131 5s. for the three last-named, Colnaghi); The Righi, £310 16s. (from £84); The Castle of Elz, £168; Rouen, £210; Château Gailard, £178 10s. (from £131 5s. for the three last-named); The Lake of Lucerne, £724 (from £84, Colnaghi); Scarborough Castle, £262 10s.; Mowbray Lodge, Ripon, £535 10s.; Grouse shooting, £451 10s.; Woodcock shooting, £535 10s. (from £600 for the four last-named, all by Wells). *Count d'Orsay*: The Engraved Portrait of Turner, £52 10s. *Dadd*: Turks, £36 15s. (from £8 8s.). *Stanfield*: Sunderland, executed in two hours, £141 15s. (Colnaghi). *Prout*: Amiens, and the Porch of a Cathedral (together), £222 12s.; Verona, £63 (G. Smith); Interior of a Cathedral, £111 6s. *Fielding*: Bridlington Harbour, with Shipping, £556 10s. (from £37 16s. Wells); Rivaulx Abbey, £661 10s. (from £44 2s. Vokins); Crowborough Hill, £798 (from £26 15s., Wells). *Hunt*: A Peasant Girl seated in a Chair, £106 1s. (from £26 5s.); A Peasant Girl seated, with a Basket, £192 3s. *Roberts*: The Great Square of Tetuan, stated to have been considered by Turner the finest of Mr Bicknell's water-colours, £430



10s. (from £21, Wells). *De Wint*: A River-scene, Canterbury Meadows, £293 10s. (from £60, Herbert); Gleaners Disturbed, £381 5s.; Corn-harvest, £262 10s. (both by Graves). *Blake*: A series of twelve Indian-ink drawings; a water-colour of the Morning after a Battle. The first day's water-colour sale produced £7465; the second day's, including most of the Turners, £8315 10s.—By the same auctioneers, 2nd May, *Mr Henry Charlton's water-colour collection*, 63 works, which produced £2153. *Müller*: Lycia, £28 7s. (Vokins). *Taylor*: Children in a Fisherman's Cottage, £23 2s. (White). *Smallfield*: The Return of Spring, £37 16s. (Isaacs). *Stanfield*: Galawater on the Tweed, £78 15s. (Agnew). *Cox*: "The Curfew tolls the Knell of parting Day" (painted in 1829, and showing the resemblance of Cox's style at that time to Varley and other similar painters), £28 7s. (Agnew). *Collins*: Edinburgh Castle (oil), £39 18s. (Fenton).—By the same auctioneers, 9th May, *Mr G. H. Morland's collection of pictures*, chiefly foreign, with some by George Morland and others of the British school. *De Hooghe*: An Interior, with a Singing and Dancing Group, £152 5s. (Cox). *David Teniers*: Portrait of Himself in an Oriental dress, and his Wife, £52 10s. (Burt). *Jan van der Heyden*: A Dutch Town on a Canal, with Figures under Trees, £241 10s. (Rippe). *Nicholas Berghem*: The Mountain Pass, from the Solly collection, £430 10s. (Cox). *Boucher*: Queen Maria Leczinska of France escorted by the Domestic Virtues, 1740, £241 (Vaughan). *Vandyck*: Maria Ruthven as Flora, with Cupids, also the engraving, £73 10s. (Flatou). *Morland*: A Gipsy Encampment, £152 5s.; The celebrated Stable-scene, £126; The Carrier preparing for his Journey, 1793, £267 5s.; A View at Enderby, with a Pedlar-group, £288 15s. (all by Cox). Total of the sale, £6607 10s.—By the same auctioneers, 16th May, *a sale including Morlands belonging to the late Mr Edward Bocquet*. *Morland*: A Sportsman conversing with a Cottage-woman, £151 4s. (Cox); A Woody Landscape, with Peasants in a Storm, £147 (Wilson). *Landseer*: A Bull-terrier watching a Cat, £86 2s. (Palmer). *Turner*: Plymouth Sound, £128 2s.; The Thames, with Sion House, £55 13s. (both by Vokins). *Rosa Bonheur*: A Landscape with a Cow and Calf in the foreground, £152 5s. (E. F. White). *Reynolds*: Portrait of Sir J. E. Daile, Lord Mayor, 1789, £110 5s. (Wallis); The Trial of Chastity, £96 12s. (Cox). *Gainborough*: The Skirts of a Wood, with a woman and child in a cart, £374 17s. (Thomas). *Constable*: The Glebe-farm, £859 19s. (Martin). *Lewis*: The Rialto, £43 1s. (Vokins). Total of the sale, £7176.—By the same auctioneers, 18th May, *the remaining pictures and studies by the late Mr Egg, and his collection*. Heads of a Negro, an Algerine, and a

Negro Barber, £62 10s. (Crefwick); Travelling Companions in a Railway Carriage, 1862, the latest of the painter's finished pictures, and one of his best, with much quaint charm, £346 10s. (Cox); The Triptych of the Faithless Wife, £346 10s. (Agnew); Raising the Standard of Charles I., a fine sketch, and the Bed-room at Knowle, £55 13s. (White). *Wallis*: The Death of Chatterton, £813 15s. *Holman Hunt*: Claudio and Isabella, £640 10s. (both by Agnew). Total of the sale, upwards of £4000.—By the same auctioneers, 30th May, the collection of Dutch and Flemish pictures formed by the late Mr Robert Craig, of Glasgow, some Italian pictures from the late Mr Solly's collection, and other foreign works, about 150 altogether. *Rembrandt*: Portrait of a Man with a Black Cap and Gold Chain, 1646, £231 (White). *Tintoret*: Works painted about 1570 for the Da Mula family, in which family they remained till October, 1861; The Raising of Lazarus, £115 10s.; The Worship of the Golden Calf, £105 (both by Burnet). *Da Vinci*: St Jerome at his Devotions, in an extensive landscape, formerly in the Dominican Convent del Bosco, near Bologna, £110 5s.; The Madonna and Child in a Cavern, a Bishop kneeling upon a Pagan, and Sts Jerome and Joseph, formerly in the Crevelli Collection, Milan, a member of that family appearing in the picture (considered to be in the master's early manner), £219 9s. *Rubens*: Anne of Austria, £219 9s. (all by Seguer). *Hobbema*: A Wooded Landscape, with Peasants on a Road, £315 (Cox). *Mazzolino da Ferrara*: The Passage of the Red Sea, engraved by d'Agincourt, believed to be his largest picture, save one of similar size, £271 9s. (Seguer). *Karel du Jardin*: A Cavern, with Men playing at Mora, £199 10s. *J. Lingebach*: The Hay-cart, £220 10s. Total of the sale, £7410 12s. 6d. These prices sound rather mean after what we have been noting from the Bicknell sale: and the prices at the Davenport Bromley sale of old Italian pictures, famous as was the collection, and considerable as were some of the biddings, still tell the same tale.—By the same auctioneers, 6th June, Mr John Guesl's collection of English pictures and drawings, including Etty, an Amazon; Linnell, senior, Woodcutters.—By the same auctioneers, 12th and 13th June, the celebrated collection of pictures, almost wholly Italian, and chiefly of the earlier schools, formed by the late Rev. W. Davenport Bromley, 174 works. It has been long since any sale of comparable importance was held, and it may probably be long ere the like will recur. At least two-thirds of the lots might with propriety be specified in detail. *Giunta da Pisa*: The Crucifixion. *Filippino Lippi*: David crowned by Samuel; La Bella Simonetti (also ascribed to Pollajuolo), £483 (Barker). *Janet*: Portrait of Mary Queen of Scots. *Luca Signorelli*: The Patriarch Joseph, with subjects from his life in the

background, £31 10s. (Lord Ashburton). *Duccio di Buoninsegna*: The Crucifixion, £272 10s. (Anthony). *Giovanni Bellini*: St Jerome and the Lion, £6 6s.; Christ on the Mount of Olives, the famous picture sent to Manchester in 1857, £630 (National Gallery). *Filippo Lippi*: Cupid and Psyche, two pictures, £114 9s. (Roe); The Virgin and Child, with a background of flowers, £39 14s.; The Virgin and Child, with the Baptist, £57 15s. *Piero di Cosimo*: A Triumphal Procession, or masque, for the Return of Lorenzo de' Medici to Florence, in two pictures (containing no doubt some contemporary portraits, which ignorance or imposition affirms to include Lorenzo, Andrea del Sarto, Piero and Andrea di Cosimo, *Ariosto*, and *Galileo*!), £330 15s. (Colnaghi). *Botticelli*: Venus holding a Garland of Roses, £157 10s. (Lord Somers); The Virgin and Child, with five youthful Saints, £787 10s.; another full-length Venus, £136 10s. (both by Lord Ashburton); The Virgin and Child, with four Angels, £241 10s. (Martin, for Woburn Abbey). *Da Vinci*: The Virgin and Child, with the Lake of Como and the Alps in the background, £514 10s. (Goldsmith); The Virgin and Child, from the Northwick collection, previously ascribed to Ghirlandajo, but affirmed by Waagen to be done by da Vinci before he went to Milan, £147 (Hebeler). *Taddeo Gaddi*: The Virgin and Child Enthroned, £17 6s. 6d. *Giotto*: An Angel leaning over a Tomb, with Saints above, £11 11s.; The Coronation of the Virgin, sent to Manchester in 1857 (of questionable authenticity?), £199 15s. (Gambier Parry); The Soul of the Dying Madonna received by Christ, the Apostles surrounding the Deathbed, the famous work from the Fesch collection, not free from restorations, £997 10s. (Martin, for Woburn Abbey). *Squarcione*: St Jerome in a Rocky Landscape, £3 5s. *Andrea di Castagno*: God the Father sustaining the Son, with the Virgin and Saints, £28 7s. *Antonio More*: La Belle Isabella, daughter of Henry II. of Spain (heretofore called Bloody Mary), £147 (Farrer); Mary of Austria, Wife of Philip II., £40 8s. 6d. *Andrea Orcagna*: St George and the Dragon, £21. *Ambrogio Lorenzetti* (formerly ascribed to Giotto): Christ and four Saints, five gable-shaped pictures, £29 8s. *Dello Delli*: Brennus before Rome, £18 18s. (Clayton); A Procession before a Town, £16 5s. 6d. (Bodley). *Gaudenzio Ferrari*: The Assumption of the Virgin, £54 12s. *Andrea del Sarto*: Portrait of Sannazaro contemplating a skull, inscribed "Tengo la morte in mano, perchè il morire con carità e l'amore è il mio,"\* £288 15s. (Holloway). *Beltraccio*: The Virgin and Child, £462. *Pesello Peselli*: The Holy Trinity, £2200. *Bramantino*: The Adoration of the Kings, £127 1s. (all

\* So in the sale-catalogue, but there seems to be some blunder in it.



three for the National Gallery). *Marco Palmexano*: The Virgin and Child Enthroned, with Saints, 1508, £336 (Dublin National Gallery). *Polajuolo*: A Chief surprised by Treachery at a Feast, £7 17s. 6d. (Anthony). *Gentile da Fabriano*: The Wife Men guided by the Star to Bethlehem, from the Rogers collection, £24 3s. (Lord Houghton). *Vincenzo Pagani*: The Annunciation, from the Fesch collection, £110 5s. (Lord Ashburton). *Francesco Penni*: The Virgin and Child, with St Elizabeth (or rather Anna?), under rich architecture, £196 7s. (Holloway). *Velasquez*: The Angels appearing to the Shepherds, £225 10s. (Lord Ashburton). *Giulio di Amendola*: The Virgin with the Infant, seated on a Throne, two Angels, and Sts Peter and Paul, from the Fesch collection, reputed unique (Watson). *Palma Vecchio*: Divine and Human Love, from Louis Philippe's collection, £441 (Seymour). *Wilson*: A Landscape, with a Lake, Ruins, and Figures, £309 15s. (Holloway). Total of the sale, £13,958 5s.—By the same auctioneers, 18th, 19th, and 20th June, *the ancient and modern pictures, and water-colours, collected by the late Mr John Allnutt*. WATER-COLOURS. *Cox*: Windsor Castle from Virginia Water, £173 5s.; Malvern Hills from near Hereford, effect of passing showers, £152 5s. (both by Agnew); Fish-market on the Beach at Hastings, £111 6s. (Vokins); Windsor Castle from the Thames, Cattle on the Bank of the River, £257 5s. (Agnew); The Building of Carthage, £273 (Moore); A Valley, with Sheep feeding near the bank of a River, and a hilly distance, £430 10s. (Agnew). *Turner*: A River crossed by a Bridge (supposed to be the "Abergavenny Bridge" exhibited in 1799), £404 5s. (Lord Ashburton); Leeds, £336 (Vokins); Distant View of Fonthill Abbey, £273 (Webb); another Fonthill Abbey, £105 (Cox); Tivoli, £1890 (Lord Ashburton). *Prout*: An East-India-man under repair on the Sands, £235 15s. (Pocock); A Canal under an Archway, with steps from a street above. *Rolton*: Durham Castle, Cathedral, and City, evening, £283 (Farrer). *De Wint*: A River-scene with a Rainbow, a most covetable specimen, £341 (Cox). *Reinagle*: Neapolitan Fishermen landing a net, Bay of Salerno, £446 5s. (Atkins). *Barrett*: Classical Landscape, with Temples, afternoon effect, £115 10s. (Crofts); Solitude, 1823, £441; A River-scene, Embarkation of George IV. at Greenwich, £220 10s.; Classical Landscape, sunset, £262 10s. (all by Cox). *Girtin*: A Bridge over the Ouse; Buildings on the Bank of the Thames. *Gandy*: Interior of a Grecian Temple. OIL-PICTURES. *Müller*: Copy of Turner's Tivoli, £493 (Cox). *Gainsborough*: A Woody Landscape, painted in emulation of Teniers, £236 5s. (J. Atkins). *Wilson*: Celadon and Amelia, the figures by Mortimer, the work engraved by Woollett, £210 (Cox); The Temple of Clitumnus. *Wilkie*: Sheep-washing, £126

(Rought). *Turner*: The Pass of the Simplon, £103 (Webb). *Reynolds*: Contemplation, a portrait of Mrs Stanhope, £1050 (Lord Normanton, who was the solitary bidder); Ino squeezing grape-juice into the mouth of Bacchus, £278 5s. (Mainwaring). *Hofland*: Richmond Hill, £215 5s. (J. Allnutt). *Murillo*: The Virgin seated, with the Infant Christ on her knees, holding a rosary, £766 10s. *Rembrandt*: An Old Lady in a black dress and white ruff, holding a book, a most precious example of the master's central period, £672 (both by F. Nieuwenhuys, of Paris); The Lord of the Vineyard paying the Labourers. *Giorgione*: A Venetian Knight in a striped dress, standing before a Beautiful Woman reclined at the foot of a tree, with two children near her, ranking with his finest things in poetic power, £488 5s. (Colnaghi). *Vandyck*: The Virgin in Glory, with the Infant Saviour standing on the Globe, and Angels playing violins, £168 (Cockburn). *Hogarth*: An Artist in his Studio drawing on a canvas, a Lady hanging on his neck; A View of Charing Cross, with marketing, donkeys, pigs, &c. (fold low, though the former, especially, is a capital small example). *Stothard*: The Choice of Hercules; The Spectator Club. *Caracci*: A Night-scene, with a wounded king in a chariot. *Titian*: A small replica of the Peter Martyr; Portrait of an Italian Nobleman. *Rubens*: The Triumph of the Church. Total of the sale, £19,295.—By the same auctioneers, 22nd June: *Callcott's Sketches (117) in Italy, Germany, and France*; 40 drawings by Cox from a *Warwickshire collection*; and some other water-colours and pictures. *Cox*: The Eagle's Craig; Looking Out, Penmaen Mawr; A Pyrenean Pass. *Hunt*: Study of a Deal Boatman. *Girtin*: Carnarvon Castle. *Landseer*: Sketch of Lady Blessington. *Turner*: View of Inverary; Rivaulx Abbey (engraved). *Boucher*: Madame de Pompadour, £27 (Hanson).—By the same auctioneers, 26th June: about 70 pictures and sketches by Mr E. W. Cooke, comprising views of the Mediterranean coast of Italy, the city and coast of Venice, and a few from the interior of Italy.—By the same auctioneers, 27th June, the pictures of the late Mr E. R. Tunno, some Reynoldses, &c., 137 works altogether. *Creswick*: Afternoon (International Exhibition), £483 (Bodichon). *Mulready*: The First Voyage, £1522 10s. (Agnew). *Wilkie*: Mary Queen of Scots leaving Lochleven, 1837, £798. *Landseer*: Head of a Dog, £341 5s. (T. Earl); Attachment, a Terrier and her Dead Master, £1060 10s. (Haines). *Newton*: Pourceaugnac and the Doctors, £955 10s.; *Leighton*: The Star of Bethlehem, £210 (both by Agnew); The Feigned Death of Juliet, £284; Paolo and Francesca, £241 (both by Hamilton). *Gainborough*: "The Pink Boy," a replica, £246 15s. (W. Smith). *MacLise*: The Choice of Hercules, £179 11s.; *Holman Hunt*: Rienzi swearing Revenge over

his Brother's Corpse, £168 (both by G. Earl); A Scene from Scott's "Woodstock," an early picture. *Hook*: The Brambles in the Way, £105 (Hamilton). *Linnell*: A Cornfield, £351 15s. (Leggatt). *E. Frère*: The Artisan's Family, £115 10s. (Earl). *De Groux*: Les Regrets, £131 5s. (Hamilton). *Reynolds*: Portrait of Mrs Hartley and Child, as a Bacchante and infant Bacchanal, 1773, £1942 10s.; Mrs Lyne, £472 10s. (both by Armstrong); Garrick as Kiteley; Mrs Meyrick. *Callcott*: Classical River-scene, £535 10s. (Agnew). Total of the sale, £15,588.—By the same auctioneers, 4th and 6th July, a sale of *works by the old masters*, which did not fetch high prices, the average being about £43 a-piece, though there were many famous names—Snyders, Rubens, Murillo, Nicholas Poussin, Jan Steen, Titian, &c. *Hobbema*: A Landscape from the Dawson Turner collection, £420. *Nicholas Berghem*: A Cattle-scene from Lord Orford's collection, £546. *Vandyck*: A whole-length Portrait of Charles I., which has remained in the same family ever since the Restoration, £110 5s. Total of the sale, £4225.—By the same auctioneers, 8th July: 150 *sketches by Mr Rowbotham*, slight in execution, *with a few other water-colours and oil-pictures*.—By the same auctioneers, 11th, 13th, and 14th July, *a large number of oil-pictures and water-colours, chiefly English*, amounting to 398. **OIL-PICTURES.** *Patrick Nasmyth*: Loch Katrine, £299 5s.; *Morland*: An oval out-of-doors portrait-group, apparently of a Family anxiously awaiting the result of a storm; Interior of a Stable, with a Peasant and White Horse; A Landscape with a Cottage, and Figures with a Cart, resembling Gainsborough in general tone. *Conflable*: A Pair of Small Interiors, with a figure in each, curious. *Etty*: A Woman Seated; A Woman carrying a Tazza with Fruit; A Nymph standing at a Table. *Couture*: A fine small replica of the Decadence of Rome. *David*: Tintoretto painting his dead Daughter, £110 5s. *Martin*: The Creation. *E. Frère*: The Little Cook, £65 2s. *Gainsborough*: A Woody scene, with Peasants and Carts on a Road. *Angelica Kauffmann*: Her own Portrait, with a Palette. *Müller*: An Eastern Seaport, with a Turkish Merchant, &c., an able sketch; Bacharach, waiting for the Ferry, more precise than usual in execution, and far from satisfactory, £162 15s. *Henri Scheffer*: Portrait of Charles Dickens. *Creswick*: The Strid, in Wharfedale, 1842, £63. *T. S. Cooper*: A Highland Scene with Sheep, £120 15s. *Ary Scheffer*: An Illustration to Walter Scott, slight. *Daniell*: The Bear of Ceylon, and other small pictures of animals. *Tonge*: Marshes on the Ribble, £39 18s. *Oakes*: A Landscape with a Waterfall. *Leslie*: Rest, a sweet figure of a seated woman, with a Welsh hat. *Wilkie*: An Eastern Interior with figures, an admirable sketch; The Discovery of Calisto at the Bath of Diana, a very



curious specimen, £84. *Cox*: The Night-train. WATER-COLOURS, &c. *Hogarth*: A Clownish Servant holding a Bowl, in chalks. *Yvon*: The Taking of the Malakoff, a smaller replica of the well-known picture. *Wehnert*: The Death of Wiclif. *Wm. Hunt*: Apple, Grapes, and Berries; Plums, Peach, and Strawberries, £75 12s.; Melons, Plums, &c., £35 14s.; A Trooper. *Turner*: Sidon, £197 8s.; Suez, £200 11s. (these two, with five Fieldings, were from the collection of the late Mr James Wadmore); The Pont Neuf, Paris, a good early specimen. *Fielding*: Arundel Castle, £267 15s. *Cox*: Dordrecht from the Sea; A French Château, with figures, donkeys, &c.; On the Wye, Chepstow Castle in the distance, an elaborate work in the "composition" style, £59 17s.; Old Mill, Shower clearing off. *Prout*: A Scene in Switzerland, with figures; Dover Jetty; A Coast-scene, storm. *S. Cook*: Countessbury Crags, North Devon, £69 6s. *Lewis*: A Turk seated, sketch; A Fishwife. *Barrett*: A Donkey-race.—Total of the sale, £8250.—By Messrs Foster, 29th April: *about 130 works of the American landscape-painter, Mr Cropsey*, including various American views, and the large picture of Richmond Hill, sold on the occasion of the artist's return to his native country.—By the same auctioneers, 13th May: *the collection of Mr Joseph Penlington, of Much Woolton, Lancashire, and some other pictures. Nasmyth*: A Winding Road over a Heath, with an Old Oak and a Shed, £220 10s. (Graves). *Wm. Linnell*: Cattle-driving, £297 15s. (Wallis). *Hook*: The Valley on the Moor, £201 12s. (Moore). *Müller*: Pont Hoogan, North Wales, £492 (Flatou). Total of the sale, nearly £5000.—By the same auctioneers, 17th June: *the collection of Mr Charles Pemberton, of Liverpool. Constable*: View near Dedham, £171 5s. (Cox); The Leaping Horse, £383 5s. (White). *Pyne*: Amalfi, £135 9s. (Jones). *Linnell, senior*: Landscape, Evening, £441 (Agnew); David with Saul's Spear, one of the master's ambitious failures, £336 (Pennell). *T. S. Cooper*: Cattle, a Summer's Day, £399 (Wallis). *F. R. Pickersgill*: Una and the Wood-nymphs, £194 5s. (Hooper). *Egg*: The Opera-Box. *Etty*: A Reclining Venus; Venus and Cupid, £78 15s. (Cox). Total of the sale, £5107.—By Messrs Southgate and Barrett, 24th April: *52 water-colours by Mr Joseph Nash*, painted in a home-tour in 1861-62. The following were choice specimens of the artist's style. Monuments of the Family of the Earls of Effex in the Mortuary Chapel, Watford Church; The Baptistry, Canterbury Cathedral; St George's Chapel and the Lower Ward, Windsor Castle; Queen Elizabeth going to St Paul's to return thanks for the Defeat of the Armada.

*Painted Glass*.—An Albert memorial-window has been erected in

Chichester Cathedral; and another, towards the end of April, in the north transept of St Saviour's, Southwark, executed by Messrs Ward and Hughes, the subjects being from the lives of Solomon, Josiah, and other princes.—Three new windows were set up in Glasgow Cathedral in June, completing the triplets of the north side. They show forth respectively the histories of Adam, the Patriarch Joseph, and Moses. The first is executed by Herr Frees, of Vienna, a pupil of Kaulbach; the second, by Professor Liebertz; the third, by Herr Ainmiller.—Messrs Clayton and Bell have produced a stained-glass window, in the early fourteenth-century style, representing incidents in the life of Christ, from the Agony in the Garden to His appearance to the Magdalene after the resurrection, set up in the north aisle of the presbytery of Lincoln Cathedral, in memory of the late Earl of Yarborough; a memorial-window in the same Cathedral to the late Chapter-clerk, Mr Swan; and a window representing events from the childhood and the close of the earthly life of the Saviour, erected towards the end of June in the west end of Limerick Cathedral, in memory of the late Sir Matthew Barrington. This is the third of Messrs Clayton and Bell's windows in the last-named Cathedral, and a fourth will be added.—Messrs Lavers and Barraud have been selected in the competition for a memorial-window in Armagh Cathedral, to the late Primate of Ireland. The Dedication and Restoration of the Jewish Temple, and acts of Sts Columba and Patrick, will be the principal subjects.—Mr A. Gibbs is commissioned for a window, in the south transept of Peterborough Cathedral, to the memory of the late Rev. Mr Edmunds, a Rector in Lincolnshire. The subjects are to be the Adoration of the Magi, and Christ blessing the Children.—The painted windows for Sydney Cathedral have all been taken in hand by Messrs Hardman.—A painted window, executed by Mr Hughes, of the firm of Ward and Hughes, from drawings by a lady who had previously done some other work of the same kind, Miss H. Clarke, has lately been set up in Canterbury Cathedral, opposite the supposed site of the murder of Thomas à Becket. The principal designs, all relating to the history of à Becket, are eight in number, with some accessory compositions.—The heraldic glass in the corridors of the Houses of Parliament, which greatly marred the effect of the series of pictures by Messrs Cope and Ward, has been re-placed by grisaille glass.

**SCULPTURE.**—*Public Institutions.*—The number of specimens of wood-carving sent in for the premiums offered by the Societies of Arts and of Wood-carvers amounted to 76; the largest display coming from Warwick. The works were on view at the Society of Arts from about the middle of June. The offered first prize for figure-carving was not awarded. The second was given to Mr J. Meiklejohn for

"Apollo playing to the Shepherds:" the first for animals and still-life, to Mr Mark Rogers, for a panel, in walnut-wood, of Dead Game, &c.: the first for natural foliage, conventional ornament, &c., to Mr T. H. Baylis, for a casket in box-wood. The third prize in this section was awarded to a work of remarkable merit by Mr Flippings, Fish and Shell panels for a sideboard. Another exhibition of wood-carvings, with premiums, will be held next year.—At a meeting of the Archæological Institute on 1st May, Mr L. L. Dillwyn exhibited an oval medallion of Cromwell in bronze gilt, of very fine execution.

*Statues executed, Commissions, &c.*—The three colossal statues of the Prince Consort, executed by Mr Noble for Leeds, Salford, and Manchester, represent the Prince, the first in the robes of the Order of the Garter, the other two in an Academic gown.—Baron Marochetti's statue of the Prince, for the Union Bridge, Aberdeen, is completed, in readiness for casting in bronze. His figure of the late Lord Herbert of Lea, also in bronze, was unveiled in the market-place of Shrewsbury, on the 29th of June. The statue is about nine feet in height, upon a pedestal of 10 feet; and represents Lord Herbert, in ordinary costume, as if delivering a speech, having in his hand a plan for the Herbert Hospital for soldiers. The cost of the statue was £2000; it is reported to be an excellent likeness. Another monument to the same nobleman—a recumbent effigy as in youth, with two angels at the head, executed in marble by Mr Phillip, of London—was placed towards the end of May in the parish church of Wilton.—The Wellington monument in Lime-street, Liverpool, designed by a Glasgow architect, Mr A. Lawson, was uncovered on 16th May. It consists of a Roman-Doric column, 81 feet high, supporting the statue of Wellington, 14 feet high, in the undress uniform of a general, holding sword and bâton. This figure, and the rest of the sculpture, are in bronze; eagles at the angles of the monument, and a bas-relief of the grand charge at Waterloo, which Mr G. Lawson, of Liverpool, is executing.—Mr Durham's monumental Memorial of the Great Exhibition of 1851, placed in the Horticultural Gardens, was uncovered on the 10th of June. It is 42 feet in height and 18 across the base at the angles. The general mass is of grey granite; the panels in the plinth, of red Aberdeen granite. The surmounting figure of the Prince Consort is robed as a Grand Master of the Order of the Bath; the four Quarters of the Globe, seated round the monument, are in bronze electrolysed. Mr Sidney Smirke assisted in the architectural portion of the monument.—It has been stated that some serious modifications of design are proposed in Mr Scott's Albert Cross monument, tending to assimilate it more nearly to the Eleanor Cross at Northampton: the monument is to be commenced at once. This gentleman



has furnished the design for a carved oak pulpit for Lincoln Cathedral. It is hexagonal, about 25 feet high, and with a canopy of the same height. The carving will include bas-relief panels of Bible incidents, and perhaps figures of the Evangelists. The cost will be about £500.—The Albert Monument in Edinburgh, as well as in London, is likely to take the form of a cross; Mr Noel Paton's design of a gothic cross, surmounted by a moulded cope and plinth, bearing a statue of the Prince in the robes of the Order of the Garter, having been approved by the Queen. On each side of the cross, under a trefoiled arch, is a figure of a Science or Art: the pedestal, and the flight of steps leading to it, are cruciform in plan. Under each figure is to be a bas-relief. The monument would be about 50 feet high; its site being the terrace in West Princes-street Gardens, opposite Frederick-street.—In Ely Cathedral, the canopied panels of the choir-stalls are being filled with alto-reliefs; subjects from the Old Testament being placed on the south side, and from the New Testament on the north.—Twelve competitive designs were sent in for the proposed monument to Richard Oastler. That of Mr Phillip has been selected. The figure will be 10 feet high, upon a pedestal of 11 feet, and will cost £1000. Oastler is represented pleading the cause of a factory boy and girl who are beside him.

*Old Sculptures discovered, restored, &c.*—At a meeting of the Ecclesiological Society on 19th May, Mr Kett, of Cambridge, produced some beautiful figures, and fragments of figures, in alabaster parcel-coloured and gilt, lately discovered built up in the walls of Toft church, near Cambridge: they had belonged to the reredos. Among the works were a Bishop and a King, nearly perfect, and heads of Christ and St Christopher. The Perpendicular-gothic City Cross in Winchester is to be restored under the direction of Mr Scott, at an estimated cost of about £240.

*Obituary.*—Mr Alfred Gattey, the sculptor of the bas-reliefs of Pharaoh's Host overwhelmed in the Red Sea, and the song of Miriam, which were in the International Exhibition, died on 28 June in Rome, of dysentery, aged about forty. His works were little known in England; but there was an independence of intention about the Pharaoh which made it stand out from the mass of our sculptural productions. Mr Gattey was reputed a man of high honesty of purpose, and sincere love of his art, averse from intrigue and popularity-hunting.

*MISCELLANEOUS.*—*Public Institutions, &c.*—The Government having proposed to buy the International Exhibition Building, and the land connected with it, for the purpose of housing various public collections, a vote of £67,000, towards the total of £120,000 required for the land, was passed by Parliament on 15th June; but the purchase

of the building itself was negatived by a vast majority on 2nd July; 287 votes against 121. Measures are in progress for the removal of the building by the contractors.—In the Royal Academy, candidates for the Associateship may henceforth notify their candidature by letter to the secretary, instead of being bound to inscribe their names in a book, which has been a subject of complaint among some artists; and not more than four works of any one painter, Academician or otherwise, are to be hung in future below the line. No more female students will be admitted till a separate school for them can be built, whereat the ladies protest. The Professorship of Painting, lately held by Mr Hart, is now vacant; Mr Partridge was re-elected on the 4th June, Professor of Anatomy for five years; and Mr Witherington joined the list of Honorary Retired Academicians. On the 30th, Mr Frederick Goodall was elected a full Academician. Towards the beginning of June, a memorial signed by nearly a hundred artists was presented to the Royal Commission upon the Academy. The prayer of the memorial is that the Academy may be made truly national (rather than "Royal") in character; that the present Associates may be merged in the Academician list; that a great immediate increase may be made to the foundation by establishing an unlimited class of certificated artists, some of whom should act on the Council; that all elections of Academicians should be confirmed by the members and the new class of Associates; and that greater space may be provided for exhibition. It is suggested that 100 certificated artists should be selected in the first place by the present Academicians; the future selections being made by the combined body. Mr Armitage is prominent in this movement.—The current subscription to the London Art Union amounts to £12,858 6s., being a considerable increase upon the last; the reserve fund stands at £11,077. Each subscriber for the ensuing year will receive twenty illustrations to the *Ancient Mariner* by Mr Noel Paton. At the distribution of prizes on 28th April, the chief prize, Mr Calder Marshall's statue of the *Dancing Girl Reposing*, was won by Mr C. L. Kenning of Little Brington, Northamptonshire. The two principal prize-holders for pictures have selected, from the Royal Academy, Mr Barwell's "*Reconciliation*" for £210, and Mr Heaphy's "*Kepler in Venice*" for £200. The latter, though garish in painting, is a work of very considerable merit.—In the May examinations held this year by the Department of Science and Art, the number of pupils had risen to 2672, from 1943 last year.—The annual general meeting of the Arundel Society was held on 2nd June, and a new code of regulations adopted. The principal alterations are that the class of subscribers is now limited to 1500, so as to obviate an over-issue of chromo-lithographic prints, detrimental to the quality of

the impressions; and that a new and subordinate class of "Associates" is created, eligible to subscribership as vacancies occur. This policy of restriction is questionable on various grounds; and especially on the ground that, although it may be needful to limit the number of impressions from any chromo-lithographs which may be published, it is not by any means needful that the society should continue so wedded as it has lately been to chromo-lithographs in preference to other forms of engraving. The receipts of the society have increased from £2913 6s. 10d. in 1861, to £3479 6s. 9d. in 1862.—The amount distributed in the past year by the Artists' Benevolent Fund was £765; since the establishment of the fund, £24,721.—On May 1st a lecture was delivered at the evening meeting of the Royal Institution, by Mr J. Leighton, on "Japanese Art, illustrated by native examples." Mr Leighton advocated the formation of a Japanese Museum in this country.—At a meeting of the Archæological Institute on 3rd July, Professor Westwood described various treasures of mediæval art which he had recently inspected at Leyden, Xanten, Treves, Munich, and Milan. He produced many fac-similes, made by himself, of early illuminations; as from a MS. of Aratus at Leyden, and a psalter there, out of which St Louis of France learned his letters, and containing the King's portrait; from a book of the Gospels at Treves in the style of the Anglo-Saxon period, bearing the name of the transcriber and designer, Thomas. At St Gall, besides precious Irish MSS. and illuminations, Professor Westwood found a number of ivory carvings, of which he exhibited casts made by Mr Franchi. A choice collection of antique lamps in terra-cotta and bronze was contributed by Messrs Fortnum and Henderfon, Sir Sibbald Scott, and the Rev. J. Greville Chester; by Mr Waterton, some Roman rings of great rarity, formed of amber and of glass, and Italian, German, and other mediæval rings, enriched with enamel and niello, and set with gems; by the Earl of Mansfield, several fine miniatures upon watch-cases of last century, including portraits of Caroline, sister of George III., and Queen of Denmark, Struensee, Frederick V. and his Queen; by Mr Octavius Morgan, a fine miniature of Charles Louis, Elector Palatine, and his wife, with a minutely detailed view of Heidelberg Castle in the distance.—At the conversazione of the Fine Arts Club held at the house of John Pender, Esq., M.P., Park Street, Westminster, in addition to the fine collection of water-colour drawings belonging to Mr Pender, there were exhibited some splendid drawings by the great Masters, by H.R.H. the Duke D'Aumale, Dr Wellefley, and J. C. Robinson, Esq.; four superb drawings by Michael Angelo, from the Royal Collection; and several choice water-colours from the collections of J. Henderfon, J. W. Smith, Esqs., with early engravings by F. Slade, Esq.; an ivory carving of



Cleopatra, by the Baron de Triqueti; and an interesting selection of Majolica ware, and various kinds of porcelain.

*Exhibitions out of London.*—A collection was opened at Reigate, from the 8th to the 18th April, of pictures, carvings, enamels, rings, pottery, &c., from local collections. The number of objects was 1350, including 351 pictures and drawings.

*Sales.*—An important sale of *engravings of great rarity, collected by the late Mr John Corrie*, was held by Messrs Sotheby and Wilkinson on 24th April. The two highest-priced lots were the Countess of Castlemaine by *Faithorne*, £36, and "The Second Charles, Heir of the Royal Martyr," by *the same*, £18 5s.—By the same auctioneers, 21st May, *A choice collection of engravings*, including some very rare impressions of *Lucas van Leyden*, *Dürer*, *Rembrandt*, with a brilliant impression of the *Ecce Homo*, and many other specimens of first-class engravers.—By Messrs Christie, 1st June, *Prince Anatole de Demidoff's collection of English and French engravings*.—By the same auctioneers, 24th June, *the collection of engravings of the late Mr F. T. Rochard*, including a large set of early engravings from Reynolds, in rare and fine states, and a fine set of Watteau's.—By the same auctioneers, 11th June, *a collection of splendid Chinese enamels, and the celebrated Greek vase named "Il gran vaso di Capo di Monte," with other porcelain*. A magnificent incense-burner from the Chinese summer palace, one of the largest enamels ever brought to England, £225 5s. (Bourne). The Capo di Monte vase, discovered near Tarentum in 1786, 3 feet 6 inches in height, its chief subject being the Battle of Theseus and Hippolyta, £315 (Jones).—By Mr Phillips of New Bond-street, 21st May, *some beautiful Chinese enamel ware from a private collection in Pekin*. A vase and cover, with the top and handles metal-gilt designed as dolphins, the body blue, flowered with various rich colours, £126 (Nixon).—By Messrs Puttick and Simpson, 3rd and 4th July, a fine collection of choice books profusely illustrated. *Bibliotheca Anglo-poetica*; a descriptive catalogue of early English poetry, compiled by *A. F. Griffith*, only 50 copies printed, illustrated with more than 600 engravings, portraits, views, facsimiles of autographs, &c., £5 15s. *Beriah Botfield*: Notes on the Cathedral Libraries of England, with upwards of 900 plates, portraits, cathedrals, title-pages, tracings, &c., privately printed, £7 17s. 6d. *W. Clarke*: Repertorium Bibliographicum, with above 1500 plates, title-pages, old woodcuts, portraits of collectors and patrons of literature, &c., £17 10s. *T. F. Dibdin*: Bibliomania, 2nd edition, only 50 copies printed, with about 1700 plates, title-pages, book-binding, portraits of collectors, bookfellers, &c., £19. *Blakiana*, The Life of *William Blake* in MS., extracted from Allan Cunningham, with curious plates, drawings, and

scraps, £15 15s. Newcastle Reprints and other Tracts with woodcuts, by *Bewick*, £13. *Pepys' Memoirs*, including the Diary, with numerous rare portraits, autographs, and many interesting prints and memoranda, £19 5s. *T. J. Mathias*; *The Pursuits of Literature*, &c., with more than 300 portraits, many from private plates, &c., £22. *Robins's Strawberry Hill sale catalogue*, with nearly 400 illustrations, £9 9s. Total of the sale, £961 9s.—A noticeable set of volumes passed lately through the hands of Messrs Sotheby and Wilkinson; twelve folios got together by the late Mr Leith, containing more than 1700 engravings, from the best masters and in the finest state, illustrative of the New Testament. It included Raphaels by Marcantonio, Desnoyers, Richomme, and Pradier; works of Rubens, Michael Angelo, Vandyck, Pouffin, Visscher, Bolswert, Rembrandt, and others, and engravings by Callot, Dürer, Goltzius, Hollar, Le Bas, Longhi, Lucas van Leyden, Morghen, Schön, Strange, &c. &c.

*Legal Decision.*—The case of *Gambart v. Ball* was decided in the Court of Queen's Bench on 2nd May. The question was, whether an unauthorized photographic copy of an engraving is an infringement of copyright, photography being a process invented subsequent to the date of the Engraving Copyright Law. The Court held that the law *had* been infringed; a decision without which the whole question would have been left in a very deranged and unsafe condition.

*Photography.*—Mr John Pouncy, of Dorchester, claims to have discovered a method of printing photographs direct from negatives with printer's ink on paper, by the agency of the sun; the ink taking the place of nitrate of silver, and of all other agents hitherto used for the purpose of sensitizing. The impressions are very clear, with good half-tint, and permanent. This discovery is based upon that formerly made by Mr Pouncy of the carbon-process.

## FOREIGN.

*PAINTING.—France.*—The biennial exhibition in Paris, which opened on 2nd May, is treated of in a separate article. Twenty-one medals were awarded for painting, twelve for sculpture, seven for engravings, six for architecture; and a large medal, of the value of £160, as an imperial prize for the best work exhibited, of whatever kind. The following artists were created Knights of the Legion of Honour: French painters, Brion, Cibot, de Rudder, Benouville, Desjobert; French sculptors, Brion, Iselin, Leval; French lithographer, Desmaisons; Foreign painters, Achenbach, Alfred Stevens, Schwertfischkow, Vela, Willmann. The question lately raised on the subject has been decided by a

decree making the exhibitions annual for the future.—The paintings of the Campana Museum have been divided thus: 303 to the Louvre, 17 to the Hôtel de Cluny, and 311 among sixty-seven provincial museums.—To the details given in our last number regarding *M. Davin's collection of modern pictures*, sold in Paris in March, we may add the following items. *Decamps*: Christ and the Woman of Samaria, £82 (it had fetched £140 at the Decamps sale). *Delacroix*: The Combat between the Giaour and the Pacha, £294; The Crucifixion, £160. *E. Frère*: A Rustic Repast, a composition of nine figures, £200. *Meissonnier*: The Engraver, £360; A Soldier Smoking, £278. The prices realized were not considered large for so fine a collection.—*The collection of M. Durand-Ruel*, a dealer, was sold in Paris on 30th March, consisting of 27 pictures. *Rosa Bonheur*: Sheep Grazing on a Heath, £552. *Decamps*: An Eastern Landscape, £152; Interior of a Court, £96. *Delacroix*: A Lion-hunt, £188. *Meissonnier*: The Connoisseur, £376. *Troyon*: A Normandy Pasture, £240. *Ziem*: The Golden Horn, Constantinople, £320.—Three very fine large old painted windows have been taken out of the Cathedral of Carcassonne, and, although perfectly serviceable, will be re-placed by copies.—Magnificent frescoes are said to have been found along with mosaic floors, in the rooms of a splendid Roman villa of the Augustan age, discovered in the Department of Allier, near the railway-station of St Geraud le Pays. The excavations are still proceeding.

*Germany*.—The cartoon for Kaulbach's vast picture, "the Era of the Reformation," has arrived at the Hall of the New Museum of Berlin; where the work is to be painted, with the help of some local artists.—Adolf Menzel, the painter of the splendid picture of Frederick the Great surprised by night at Hochkirch, which was in the International Exhibition, and the illustrator of that sovereign's life by a number of admirable wood-cut designs, is at work upon a large picture of the Coronation of the reigning King of Prussia.—The ancient Fuggerhaus, in the Maximilian StraÙe, Augsburg, is being decorated by Herr Ferdinand Wagner with frescoes which represent the Foundation of the Town by Rudolph of Hapsburg; the Emperor, Lewis the Bavarian, taking refuge there; and the Building of the Fuggerei. There are also arabesque borders, heraldic shields, and a frieze of the Arts and Sciences personified by children—why by children common sense would be puzzled to say, though precedent might reply glibly enough.

*Belgium*.—M. Gallait is to undertake the decoration of the Senate-house in Brussels, with figures of illustrious Belgic heroes, such as Charlemagne, Godfrey de Bouillon, &c. The works will be executed by Belgian artists exclusively, M. Gallait superintending. He is now



engaged upon a picture of the Plague at Tournay, for which he declined an offer of £5000 made by the Government.—An International Exhibition of painting and sculpture has been organized in Brussels; it opened on 2nd August, and is to close on 13th September.

SCULPTURE.—*France.*—The group which has been placed in the central niche of the Fontaine de Médicis, in the Luxembourg Garden, Paris, represents Acis and Galatea surprised by Polyphemus.—The old sculptural work on the Church of St Front, Périgueux, a building of the eleventh century, has been doomed in the restoration of the edifice. In the transept not a capital has been spared.

*Italy.*—The hill which surmounts the inn at Prima Porta, near Rome, was excavated this spring, and the ruins of a building found, which goes by the name of Livia's Villa. In this was a statue of Augustus, executed shortly after his death, clad in triumphal armour and robes. On the armour are bas-reliefs of Rome with a cornucopia, and the regal twins at her side; above this, Apollo riding a hippogriff, and Diana on a hind; above these, Mars holding out his sheathed sword, and a figure with a torch and dog; above these, a foldier with a banner and eagle, and a trophy; and again above these a figure in a four-horsed triumphal car, preceded by foaring victories, and received into heaven by Jupiter. The interpretation of some of the figures is open to question. The statue is eleven Roman palms (about eight English feet) high; it is perfect with the exception of part of the left hand, which has not been recovered; the feet and some other portions were found detached. At the right foot was a Cupid with a dolphin. The beauty of the reliefs and the elevated character of the portrait-statue are considered to surpass all other works with which it competes. The head being separate from the trunk, fitting into the neck, and being (according to some accounts) not quite equal to other parts of the statue, it is inferred that the trunk was probably at first proper to some other personage. The robe and emblems bear traces of colouring. Busts of Septimius Severus, his Empress, and Geta, have also been found in the villa; and further discoveries are confidently expected. The first floor of the villa, only a few feet below the soil, has been laid open; the walls of one room, the only one as yet reported as thoroughly explored, are decorated with landscape-paintings of great beauty, a grove of palm and orange trees, with birds on the branches; the colours perfectly fresh. Fragments of the fallen ceiling show traces of floating figures, as in Pompeii. There were squares of pink and blue, about a foot and a half each way, with simple borders surrounding spirited reliefs of men, satyrs, and animals. — Among various remarkable objects lately discovered in Pompeii, and placed in the Museum of Naples, is a silver head of Juno,

the only part remaining entire of a statuette of which other fragments have been found. The house where the discoveries were made is believed to have belonged to one L. Cornelius Diadumenus, from his name engraved on a bronze seal-ring. Still more noticeable and curious is a wood-carving representing gladiatorial combats, popular games, battles, &c., moveable through a simple but ingenious mechanism. — Emilio Demi, a sculptor of Leghorn, died towards the beginning of June. The work which first brought him reputation was a statue of Galileo. He afterwards executed the gigantic figure of the Grand-Duke Leopold II., which stood opposite the Leopold I. in the great Piazza of Leghorn, and which was destroyed in 1849 by some insurgents, headed, strange to relate, by Demi himself.—The sculpture upon the new façade of the church of Santa Croce in Florence is as follows. Over the central door is the chief bas-relief by Giovanni Dupré, representing the Exaltation of the Cross; which is surrounded by clouds, and adored by angels, along with Sts Paul, Thomas Aquinas, Mary Magdalene, Francis, and Augustine, the Emperors Constantine, Heraclius, and Charlemagne, the Countess Matilda, Dante, a Converted Savage, a Christian Martyr, and a Slave. Above this bas-relief is a statue of the Virgin, mourning. The doors will be of bronze, from designs by Professor Santarelli.—About 130 designs, from all parts of Italy and from other countries, have been sent in for the Cavour Monument to be erected in Turin, in the Piazza Vittorio Emanuele. The design which is understood to have been selected aims to show forth Cavour in connexion with his political achievements. At the four angles of the base, led up to by steps, are placed figures of soldiers, of the four corps which contributed most to the liberation of Italy. There will be four bas-reliefs of great events bearing on the same theme: the Italian army in the Crimea, the Congress of Paris, the Alliance with France, and Victor Emmanuel acclaimed King of Italy, in Parliament. Above, around the circular main body of the monument, will stand some dozen female figures, representing the states or provinces annexed to Sardinia in the kingdom of Italy, holding hands. Cavour, upon pyramidally arranged steps, stands at the summit, as President of the Council of Ministers, holding a map of Italy. The total height would be 16 mètres, of which four are given to the figure of Cavour. The base is to be of rose-tinted marble, the circular mass, white; the statue of the Minister and the reliefs of green bronze. About £20,000 is estimated as the cost.

*Germany.* — For the Luther monument at Worms, the gigantic statues of Luther and Wiclif, by Rietchel, have been announced as nearly finished; those of Hufs and Savonarola, as preparing for casting; and the mould of the Melanchthon, as sent in. The sum collected for

the monument, 174,894 florins, will not be nearly enough.—On May 9th, the anniversary of the poet's death, a statue of Schiller by Widmann, commissioned by the ex-King Ludwig, was uncovered in Munich, on a site not far from the donor's palace. Schiller is represented with his head slightly aside, the left hand on the breast, the right holding a wreath. A statue of Jacob Fugger has also been erected by the same famous patron of art in Augsburg.—A Rauch Museum, containing relics and reminiscences of the master, has been opened in Berlin.—The great equestrian statue by Professor Bläser of King Frederick William IV. of Prussia, for the bridge at Cologne, has been cast. It is upwards of 29 feet high, and will stand at an elevation of 30 feet. The king is represented helmeted, holding the charter of the bridge.—On 24th June, the first stone of a monument to Friedrich Liszt was laid in his paternal town, Reutlingen.

*Spain.*—The eminent sculptor Senhor Medina has lately finished a statue of Murillo, to be placed in the façade of the Museum of Paintings.

*Asia.*—M. Delaporte, the French Consul in Baghdad, made towards the end of the spring a valuable discovery close to the village of Kiffel, which is not far from the ancient Babylon. He has explored an excavation serving for several tombs, popularly termed "Ezekiel's Tomb," and containing statuettes and other objects of excellent workmanship. The sepulchre explored is supposed to be that of an officer of about the date of Alexander the Great: others remain to be examined.

*America.*—Mr Story, the American sculptor resident in Rome, has completed colossal statues of Judith invoking the sanction of God as she is about to slay Holofernes; of Saul under the influence of the Evil Spirit; and of Sappho abandoned, a seated figure. The European fame which this potent and unconventional sculptor won at the International Exhibition by his Cleopatra and Libyan Sibyl will make lovers of art both cordial and critical at his future public appearances. Our own opinion of the Judith (which we saw in the summer of 1862) is that it does not equal the two very fine works just referred to. Of the Saul and Sappho we cannot express any decided opinion.

MISCELLANEOUS.—*France.*—An Imperial Commission has been empowered to open the Parisian Palais de l'Industrie for an Exhibition of Industrial Art between 15th August and 15th October: Baron Taylor is the President. The Exhibition will admit all kinds of work relating to external and internal decorations, or industrial works in direct relation to the Fine Arts. The chief points for the Jury to take into consideration will be form, colour, and artistic qualities. It is said that the French Jury at the International Exhibition of last year opined



that France has receded in decorative art during the last ten years : certainly the "Style Napoléon Trois," if it can be called a style, is a very bad one, and even executive skill may be dragged down along with it.—A Report presented by Count von Nieuwerkerke, the General Director of the Imperial Museums, shows that the collections, exclusive of the Musée Napoléon Trois, have been augmented since 1850 by 20,000 objects of art ; and four new museums founded, the American and Ethnographical Museums, and those of Sovereigns and of St Germain. The pictures and drawings in the Louvre have been arranged methodically ; the engravings and casts re-organized. The Apollo Gallery of the Louvre has been finished. The Musée Napoléon Trois (late Campana Museum), and the collection of French paintings, are being placed to right and left of the Pavillon Denon, the first floor of the new Louvre.—A new Museum of Palæography is to be established at the Hôtel Soubise, comprising rare objects selected from that institution, and of importance to mediæval students. A catalogue will be published by the Government.—The Rouen Museum has been removed to the end of the new Rue Impériale in the northern Boulevard.—M. Belion, considered to have been the restorer of the mosaic art in France, died recently. He executed the mosaic at the foot of the Melpomene statue in the Louvre.—The Art-Academy of the French Institute has elected, as Foreign Corresponding Members, Herr von Olfers, Director of the Royal Museum in Berlin ; Herr de Keyfer, President of the Academy of Antwerp ; and Count Folstoy, Vice-president of the Art Academy of St Petersburg.

*Italy.*—Signor di Roffi, a great authority in such matters, began in January last a "Bulletin of Christian Archæology," in the pamphlet form ; illustrating, wholly or chiefly, the works undertaken and discoveries made during the current pontificate. Fac-similes and outlines are given.—An Association for the encouragement of the Fine Arts, which was formed in Naples about two years ago, opened its second exhibition in June, at the Fossè del Grano, including oil-pictures, sculpture, and engravings, mostly by the younger painters of the State. Many of the subjects relate to the various Neapolitan revolutions under Masaniello and others, on to Garibaldi. The King has made purchases to the amount of £800. Art had sunk very low under the last Bourbons.—The ivory throne of Ravenna has been cleaned by order of two canons : its recovered whiteness destroys its appearance of antiquity.

*Germany.*—Herr J. Albert, the photographer to the Court of Munich, is said to have discovered a new method of taking life-sized photographic portraits on canvas. Another photographic invention at Berlin was lately announced, by which photographs can be burned into glass

with striking effect. This has, however, been done in England, several years ago, by Mr Joubert, the photographer. Transparent pictures for windows will probably be the first application of this discovery.—An "Universal Economic Exhibition" was held in Hamburg from 14th to 21st July. English exhibitors obtained eight out of the ten gold medals awarded, mostly for mechanical contributions.—In the National Museum of Berlin will be placed Lessing's picture of Hufs at the Stake, purchased by the King, and, in the hall, statues of men eminent in art and science, beginning with Winckelmann.

*Holland.*—The Fodor Museum in Amsterdam opened in or about May. It is a collection of paintings, sculpture, drawings, etchings, and engravings, which were left to the city in 1860, by Carel Joseph Fodor, a merchant, on condition that a suitable building should be provided on the site of the donor's house and warehouses: this has now been done. Herr Fodor left an endowment for the Museum, and directed that an admission-fee should be charged, and distributed among the poor of Amsterdam. The Museum contains 121 paintings of the modern Dutch and Flemish schools, 30 French, and four German: Scheffer's Christus Consolator is among them. Also 788 Dutch and Flemish, 161 French, 15 German and English, and 14 Italian drawings; 362 engravings, and two works of sculpture.—In the Exhibition lately held at the Hague, prizes have been awarded to the Dutch artists Cool, van Deventer, van Trigt, and Madame van de Sande Bakhuijzen, and the foreign artists Kindermans and von Thoren, of Berlin, and Whistler, the American etcher settled in London.

W. M. ROSSETTI.

## WORKS ON THE FINE ARTS

*Recently published in this country.*

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*The World's Debt to Art : a Lecture delivered at Hanley, Feb. 24th, 1863, in aid of the Albert Memorial Fund. By A. J. B. HOPE. Ridgway.*

A lucid and eloquent exposition of the universal benefits of æsthetic culture; and invested with especial interest from the place where, and the occasion on which, it was delivered.

*Notes on the Thirty-seventh Exhibition of the Royal Scottish Academy. By JUSTUS CLEMENS, M.A. London: Simpkin. Edinburgh: Mac-lachlan and Stewart.*

*A Lecture on Sculpture, delivered in the Town-hall, Cambridge, before the Cambridge School of Art, on Tuesday evening, March 17th, 1863. By R. WESTMACOTT. Bell and Daldy.*

*The Moses of Michael Angelo. A Study of Art, History, and Legend. By W. WATKINS LLOYD. Williams and Norgate.*

The portions of this learned tract relating to Art, and to its history, will be as highly appreciated by Art Students, as all that Mr Lloyd writes on these subjects deserves to be; but we do not think him so safe a guide in Theology, and we regret its introduction here.

*Specimens of Early Wood Engravings : being impressions of Woodcuts in the possession of the publisher. Newcastle-upon-Tyne: Dodd.*

*Fac-simile of the "Prayer Book of Queen Elizabeth," adapted to the present reign, with wood engravings, &c., &c. HOTTEN.*



*The Condition and Prospects of Architectural Art.* By A. J. BERESFORD HOPE. Murray.

This pamphlet contains another of Mr Beresford Hope's eloquent addresses; and those passages which speak of the purely Fine-Art aspect of Architecture ought to be seriously pondered by all practical architects of the present day, who aspire to be something more than mere "builders."

*Gleanings from Ornamental Art of every style, in a series of 100 plates.* By ROBERT NEWBERY.

*Marks and Monograms on Pottery and Porcelain; with short historical notices of each manufactory, and an Introductory Essay on the Vasa Fictilia of England.* By W. CHAFFERS, F.S.A. Illustrated with Woodcuts. Davy and Sons.

A work of the greatest value to collectors and students of ceramic art.

*Cassell's Illustrated Exhibitor; containing about 300 illustrations, with letter-press descriptions of all the principal objects in the International Exhibition of 1862.* Cassell.

*Year-Book of Facts in Science and Art, for 1863.* Edited by JOHN TIMBS, F.S.A. Lockwood.

*On Piracy of Artistic Copyright.* By ERNEST GAMBART. Tegg.

*The First Grade Freehand Drawing-Book, comprising forty-eight easy Drawing Copies for Pencil Outline.* Drawn by D. THETTON and R. COWIE, Art Pupil Teachers, and engraved by J. R. MULLEN, Prize Student, under the direction of JOHN KENNEDY. Intended chiefly for the use of Elementary Drawing Classes taught in connection with the Department of Science and Art. London: Simpkin. Edinburgh: Oliver and Boyd.

*The Principles and Practice of Harmonious Colouring in Oil, Water, and Photographic Colours; specially as applied to Photographs on Paper, Glass, and Silver-plate.* By an Artist Photographer. 4th edition. Jas. Newman.

## WORKS ON THE FINE ARTS

*Recently published in France.*

*Histoire des Arts du dessin, depuis l'Epoque Romaine jusqu'à la fin du XVI<sup>e</sup> siècle, avec un Atlas de 58 pl. Tome premier.* Dumoulin.

*Histoire de la Peinture au moyen âge, suivie de l'histoire de la Gravure, du discours sur l'influence des arts du dessin, &c. Par T. B. EMERIC-DAVID, avec une notice sur l'auteur par P. LACROIX.*

*Etudes sur les Beaux-Arts en France et à l'Etranger. Par CHARLES PERRIER.* Hachette et Ce.

*La Peinture à l'Exposition Universelle, étude sur l'Art contemporain. Par F. DE LASTEYRIE.* Castet.

*Les Peintres de Genre au Salon de 1863. Par CH. GUEULETTE. J. Gay. Passim, Notes, Souvenirs, et Documents d'Art contemporain. Par J. CANONGE.*

*Le Poussin, sa Vie, son Œuvre. BOUCHITTÉ.* Nouvelle édition. Didier et Ce.

*L'Art au XVIII<sup>e</sup> siècle. GREUZE, étude contenant quatre dessins gravés à l'eau-forte. Par EDMOND et JULES DE GONCOURT.* Dentu.

*Horace Vernet à Versailles, au Luxembourg et au Louvre. Biographique et critique. Par J. BERTHOLON et C. LHOTE.* Cournol.

*Les Peintres Espagnols. Etudes biographiques et critiques sur les principaux maîtres et leurs écoles. Par CHARLES GUEULETTE. J. Gay.*

*Les Manuscrits de la Bibliothèque de Laon, étudiés au point de vue de leur illustration.* Par ED. FLEURY. 1<sup>re</sup> partie, VII.—XII<sup>e</sup> siècles. Laon.

*Histoire de la Statuaire, son origine, ses développements et sa décadence chez les différents peuples de l'antiquité.* Par L. VAFFIER. Desloges.

*Recherches sur l'Art du Statuaire, considéré chez les anciens et chez les modernes, ou Mémoires sur cette question proposée par l'Institut National de France : Quelles ont été les causes de la perfection de la sculpture antique et quels seraient les moyens d'y atteindre ?* Par T. B. EMÉRIC-DAVID. Nouvelle édition, revue et corrigée sur les manuscrits de l'auteur, publiée par M. PAUL LACROIX. J. Renouard.

*La Renaissance Monumentale en France.* Par ADOLPHE BERTY. 42<sup>ème</sup> et 43<sup>ème</sup> livraisons. Paris, Leipzig : T. O. Weigel.

*Iconographie de la Vierge, type principal de l'art Chrétien, depuis le IV<sup>e</sup> jusqu'au XVIII<sup>e</sup> siècle.* Par ED. LAFORGE. Lyon.

*Raffet, son œuvre lithographique et ses eaux-fortes ; suivi de la bibliographie complète des ouvrages illustrés de vignettes d'après ses dessins. Orné d'eaux-fortes inédites par Raffet, et de son Portrait par M. J. Bracquemond.* Par H. GIACOMELLI. J. Renouard.

*Essai typographique et bibliographique sur l'histoire de la gravure sur bois pour faire suite aux Costumes Anciens et Modernes de César Vecellio.* Par AMBROISE-FIRMIN DIDOT. F. Didot frères.

*Catalogue général des ventes publiques de tableaux et d'estampes depuis 1737 jusqu'à nos jours.* 1<sup>ère</sup> et 2<sup>ème</sup> livraisons. Par P. DEFER. Rapilly.

*La Légende du Juif errant, compositions et dessins par Gustave Doré, poème avec prologue et épilogue par PIERRE DUPONT. Préface et notice par PAUL LACROIX, avec la ballade de Béranger mise en musique par ERNEST DORÉ.* Au bureau du Magasin pittoresque.

*Longus. Daphnis et Chloé, traduction d'Amyot, complétée par P. L. COURIER. 42 compositions au trait, en couleur dans le texte, par BURTHE. Préface par AMAURY DUVAL.* (Hetzl) Claye.

*Le Parthénon de l'Histoire, publié sous la direction de M. J. G. D.*



ARMENGAUD, contenant ; . . . . le tome II des Galeries de l'Europe, par J. G. D. ARMENGAUD. Livraisons I et 2. Hachette et Ce.

*Souvenir de la Bibliothèque impériale publique de Saint Pétersbourg contenant des gravures et autres feuilles volantes du XV<sup>e</sup> siècle.* Par G. R. MINZLOFF. F. Klincksieck.

*Des portraits d'auteurs dans les livres du XV<sup>e</sup> siècle.* Par JULES RENOUVIER. Avec un avant-propos, par GEORGES DUPLESSIS. Aubry.

*Archéologie céramique et sépulcrale, on l'art de classer les sépultures anciennes à l'aide de la céramique.* In-4, avec fig. Par L'ABBÉ ESCHÉL. Durand.

*La Faïence, les faïenciers et les émailleurs de Nevers.* In-4, avec 21 planches. Par DU BROC DE SEGANGE. Aubry.

*Notices sur les majoliques de l'ancienne collection Pampana.* In-4, avec planches. Par ALBERT JACQUEMART. Techener.

*Les Terres émaillées de Bernard Palissy, inventeur des rustiques figulines.—Etude sur les travaux du maître et de ses continuateurs, suivie du catalogue de leur œuvre.* In-8, avec planches. Par A. TAINURIER. Jules Renouard.

*Guide du peintre-coloriste, comprenant l'enluminage des gravures et lithographies, le coloris des daguerréotypes, des vues sur verre pour stéréoscope et la retouche de la photographie à l'aquarelle, le gouache et à l'huile.* Par CASIMIR-LEFEBVRE. Desloges.

*Recently published in Belgium and the Netherlands.*

*Les anciens Peintres Flamands, leur vie et leurs œuvres.* Par J. A. CROWE, et G. B. CAVALCASELLE. Traduit de l'Anglais, par O. DELEPIERRE. Annoté et augmenté de documents inédits, par A. PINCHART et C. RUELENS. Tome 2. Bruxelles.

*De l'application de l'Art à l'Industrie.* Par ALFRED KINDT. Bruxelles.

*Projet de construction d'un Palais des Beaux-Arts, situé sur la territoire de la ville de Bruxelles, et complétant le Quartier-Léopold.* Bruxelles.

*Le Beffroi: Arts, Heraldique, Archéologie.* Tome Premier, 3<sup>ème</sup> et 4<sup>ème</sup> livraisons. Bruges.

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*De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders, beeldhouwers, graveurs, en bouwmeesters, van den vroegsten, tot op onzen tijd.* CH. KRAMM. 6 deel. 3 afl. Amsterdam: Diederichs.

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*Recently published in Germany.*

Goethe's Italiänische Reise; Aufsätze und Aussprüche über bildende Kunst. VON CHRISTIAN SCHUCHARDT. 2. (Schluß) Band. Stuttgart: Cotta.

Der Stil in den technischen und tektonischen Künsten, oder Praktische Ästhetik. VON PROF. GOTTFRIED SEMPER. 2. Band, 8. und 9. Lieferung. Stuttgart: Bruckmann.

Der Entwicklungsgang der religiösen Malerei. VON DR CHR. ERNST LUTHARDT. Leipzig: Dörffling und Franke.

Kunst und Leben der Vorzeit von Beginn des Mittelalters bis zu Anfang des 19. Jahrhunderts; in Skizzen nach Original-Denkmalern. Zweite Ausgabe. Nürnberg: Bauer und Raspe.

Denkmale deutscher Baukunst, Bildnerei und Malerei, von Einführung des Christenthums bis auf die neueste Zeit. VON PROF. ERNST FÖRSTER. 192—195. Lieferung. Leipzig: T. O. Weigel.

Sammlung mittelalterlicher Kunstwerke aus Oesterreich. I. Band, 6 Hfte. Wien: Jobst und Leimar.

Gefchichte der Bildenden Künfte im Königreich Bayern, von den Anfängen bis zur Gegenwart. Von J. SIGHART. Mit vielen Illuftr. 1. Abtheil. München: Cotta.

Die Baukunft des 5. bis 16. Jahrhunderts und die davon abhängigen Künfte. Von JUL. GAILHABAUD. 123—125. Lfg. Leipzig, 1862: T. O. Weigel.

Die Kunft und die Künftler des 16., 17. und 18. Jahrhunderts. Von A. WOLFGANG BECKER. Mit (eingedr.) Holzschnitten. 10—13. Lieferung. Leipzig: Seemann.

Parthey. Deutscher Bilderfaal. Verzeichniß der in Deutschland vorhandenen Oelbilder verftorbener Maler aller Schulen. 6. und 7. Lieferung. Berlin, 1862: Nicolai's Verlag.

Beiträge aus Württemberg zur neueren deutschen Kunstgefchichte. Von PROF. DR AD. HAAKH. Mit 1 Porträt Gliéb. Schick's (in Holzschnitt) und 5 Radirungen nach PH. FR. VON HETSCH, EB. VON Wächter, G. SCHICK, &c. Stuttgart: Bruckmann.

Gefchichte der neuen deutschen Kunft. Von PROF. DR ERNST FÖRSTER. Leipzig: T. O. Weigel.

Leben Michel Angelo's. Von HERMANN GRIMM. 2. Theil. Hannover: Rümpler.

Correggio in feinen Beziehungen zum Humanismus. Nebft dem Facsimile einer Handzeichnung, in Original-Photogr. Von DR FRDR. WILH. UNGER. Leipzig: R. Weigel.

Die Darftellungen der Biblia pauperum in einer Handfchrift des 14. Jahrhunderts, aufbewahrt im Stifte St Florian im Erzherzogthum Oefterreich ob der Enns. Herausgegeben von A. CAMESINA. Erläutert von G. HEIDER. Wien: Prandel und Ewald in Comm.

Albrecht Dürer. Das Leben der Maria in 20 Bildern. Photolith. Berlin: Burchard.

Leben und Wirken Johann Elias Ridinger. Von G. A. W. THIENEMANN. 2. Nachtrag. Leipzig: R. Weigel.

Albrecht-Gallerie. Auswahl der vorzüglichften Handzeichnungen aus der Privat-Sammlung Sr. k. k. Hoheit des Durchlauchtigften



Herrn Erzherzog Albrecht. Photographirt von Gustav Jägermayer. 1—6. Lieferung. Wien: Jägermayer & Co.

Sammlung alt-, ober- und niederdeutscher Gemälde. Eine Auswahl photograph. Nachbildungen aus der ehemal. Boisseree'schen Gallerie, jetzt in der königlichen Pinacothek zu München. Mit einer geschichtlichen Uebersicht der altdeutschen Malerei. Von J. M. MESSMER. 1., 2. und 3. Lieferung. München: Liter.-Artif. Anstalt.

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# LA RAPHAEL COLLECTION

DE

## S. A. R. LE PRINCE CONSORT.

### DESIDERATA.

Les Numéros de la 3<sup>ème</sup> colonne se rapportent au "Peintre Graveur" de Bartsch; la 4<sup>ème</sup> colonne indique où l'estampe est décrite dans l'ouvrage de M. Passavant: "Rafael d'Urbain," Edition Française, Paris, 1860. Les Numéros simples (p. e. 185 c) se rapportent à la liste des tableaux (Pass. II. pp. 1—372); la lettre A indique les Ouvrages d'Architecture (Pass. II. pp. 380—397); S, ceux de Sculpture (Pass. II. pp. 373—379); E, les estampes anciennes (Pass. II. pp. 561—599); D, le catalogue des dessins (Pass. II. pp. 407—555); et P, les Portraits du maître (Pass. II. pp. 556—559). Des Numéros précédés de la lettre L, qui se trouvent plusieurs fois dans la 4<sup>ème</sup> colonne, se rapportent aux gravures de l'ouvrage de Landon: "Vie et Œuvre complète de Rafael."

No.	Graveur.	Bartsch.	Passavant.	Description.
1	Alberti (Cher.)		185 c	L'ornementation du pilastre à l'oiseleur. 2 pl. fol.

### ESTAMPES ANONYMES.

2	<i>Ecole de</i> <b>Marc Antonio</b> Bartsch. Vol. XV.	XIII. p. 103. 3		Tête d'une Muse. 12" 9" × 9" 8".
3		p. 11. 6	180	Joseph reconnu par ses frères.
4		p. 19. 10	E. 22	La Vierge avec l'Enfant Jésus bénissant.
5		p. 22. 13	E. 30	La Vierge et Trois Saints.
6		p. 24. 3	E. 34	Saint George.
7		p. 27. 5	240	Saint Jean dans le désert.
8		p. 56. 1	E. 116	Un temple tenu par deux enfants.
9		p. 509. 1	185 d	Ornements séparés des loges; 5 pl., gr. par A. P. 1555. (Bartsch n'en connaît que trois.)
10	Opus Patavini		E. 117	Ornements de pilastres. 7 gr. feuilles. 1544.
11	(A. Casali ?)		276	La Vierge donnant des fleurs à l'Enfant Jésus. <i>Petite Eau forte.</i>
12	(Paneels ?)		277 y	La Vierge assise tient l'Enfant Jésus qui embrasse St Jean. "R. V." petit in 4°.

No.	Graveur.	Bartsch.	Pass.	Description.
13	(Jacopo Francia ?)		239. 12	L'Amour et Psyché. 7" × 10" 1". (L'Amour assis à côté de Psyché s'appuie du bras droit sur un coussin. D'autres connoisseurs attribuent cette estampe à G. A. da Brescia.)
14	Chez Lafrerij		201	La Résurrection du Christ. 1576. 13" 6" × 10" 4".
15	Chez Edelinck		133	Abraham et Melchisédek. (fol. en largeur.)
16	Chez Cars fils		135	Trois Anges apparaissent à Abraham. (grand in fol.)
17	Chez Vallet		133	Abraham et Melchisédek. (grand in fol.)
18	"		227	"La Perla." (Une chambre pour fond. grand in fol.)
19	De Poilly <i>exc.</i>		227	"La Perla." (En contrepartie; petit in fol.)
20	Chez De Poilly		82	La Vierge au Diadème dans un rond, avec une figure de 'St. Joseph à gauche.
21	J. Audran <i>exc.</i>		E. 14 h	Le Christ dans la barque. (grande feuille en largeur.)
22	Chez Hérissaut, à Paris		E. 14 h	do. do. Raf. pxt. 21" × 27".
23	(à Paris)		E. 104	30 planches numérotées de grandes têtes.
24	(J. Bonasone, Manière de)		L. 376	Triomphe de Bacchus et de Silène. (Ovale.)
25	(Caraglio, Manière de)		229	La Grande Ste. Famille. "Ave Maria, etc., R. V." (ou sans aucune marque.) 15" 9" × 10" 7".
26	(P. Farinati, Manière de)		E. 26 b	La Vierge assise sous un arbre. 7" 9" × 10" 3".
27	(G. Ghisi, Manière de)		239. 11	Mercure, Psyché, le petit Amour. 11" 6" × 11".
28	(W. Hollar, Manière de)		P. 136	Raphael d'Urbain. Titianus pinxit. "Pictorem hunc tantum, &c." <i>Eau forte.</i>
29			E. 26 c	La Vierge accroupie. 6" 2" × 5".
30			227	La Vierge et l'Enfant; le petit St. Jean qui lui présente des fruits, St. Joseph. 7" 7" × 10" 4".
31			239. 12	L'Amour et les Grâces. (petit in 8°.)
32			277 ee	La Madonna del Cappucino. ( <i>Eau forte.</i> )
33			245	Trois femmes agenouillées avec un enfant, un jeune homme adossé à une colonne, et deux autres figures. 8" 6" × 6" 7".
34				Le Jugement de Salomon (avec des figures empruntées à l'Elymas, &c.) ca. 1528. 5" 9" × 8" 2".

No.	Graveur.	Bartsch.	Pass.	Description.
35	(Ancienne Ecole Italienne) {			Quatre éléphants, un lion, un sanglier. 14" 3" × 18" 8". ( <i>Eau forte.</i> )
36	(Dans le goût Italien)		E. 63 p	L'Amour, assis sur un dauphin, tient une coquille dans la main droite. 4" 3" × 6".
37	(Ancien maître Néerlandais)			Pyramus et Thisbé. (Les figures empruntées de Marc Antonio, B. 35; un château au fond. Thisbé nue se poignarde.) 9" 6" × 7" 2".
38			E. 54	Minerve et l'Amour. 6" 10" × 3" 7".
39			E. 31	Le Mariage de Ste. Catherine. 9" 9" × 7". (sur bois.)
40			277 rr	Ste. Famille de 3 figures. "Raphael Vrb." (Dans un ornement du bas les armes autrichiennes. Petit in fol. XVII <sup>e</sup> Sec.)
41			148	Joseph devant Pharæon. "Somnium Regis unum est. Raph." 2" 9" × 4" 4".
42			271	Madonna del Passegio. "Raphael d'Urbino pinx. Romæ." (grand in fol. en largeur.)
43			277 yy	"La Vierge aux Balances. Rafael Vr." ( <i>Eau forte</i> , petit in 4 <sup>o</sup> .)
44				Venus nue, assise, se peignant les cheveux, vue de dos; L'Amour lui tient un miroir. "R. d'Urbino invt." (petit in 8 <sup>o</sup> .)
45	Aquila, Fr.		A. 2	Deux planches in folio, à <i>l'eau forte</i> , contenant des coupes de la Capelle Chigi.
46	Audran, Gér.		L. 403	Homme tourmenté par des songes. "R. inv." (in 4 <sup>o</sup> .)
47	Baillie, W.		E. 35 f	Un ange volant. (imprimé en rouge.)
48	Bailliu, P. de.		98	Héliodore (dessiné par P. v. Lint. 2 feuilles).
49	Baudet, Et.		73	Divers ornements de Rafael, peints aux embrasures des fenêtres du Vatican, à Paris, chez Drevet. 6 planches.
50	Beatrizetto, N.	30	228	Saint Michel.
51	Bella (Stef. della)		E. 105	Différentes têtes d'après les fresques. 1751.
52	Bertaux (Duplessis)		E. 7 a	La Création d'Adam. <i>Eau forte</i> , 3" 9" × 5" 6". à Paris, chez Bonneville.
53	Bertrand, N.		277 q	La Vierge à la Pensée.
54	Bloemart, C.			Le Mariage de Ste. Cathérine. P. v. Schuppen exc.



No.	Graveur.	Bartsch.	Pass.	Description.
55	Blootelingh, A.		190. E. 98	Tête d'homme barbu, coiffée d'un turban.
56	"		253	Judith. 7" 11" × 5" 10".
57	Bocquet, N.		L. 397	Le premier Pêché.
58	Bonasone, J.	65	45	Ste. Famille; 5 anges dans les nuages.
59	"	82	L. 466	Achille traîne Hector autour de Troje.
60	"	145	E. 47	Vénus et l'Amour debout sur des nuages.
61	Bornaccini, A.		255	La Naissance du Christ. (dans un rond.)
62	Boulanger		E. 108 a	Buste du Sauveur. J. Poilly exc. (ovale.)
63	Brescia, G. A. da		133	"Tesoro presentato al Re Salomon dali Machabei." R. V. Φ. Α. B. (Ottley, p. 560.)
64	"		E. 39	Neptune maîtrise la tempête. 8" 7" × 5" 8". IO. AN. B. (Ottley p. 564.)
65	"		E. 39	Jupiter dans le Zodiaque. IO. AN. BX. 3" 9" × 12" 8".
66	Brühl, J. B.		E. 58	Psyché reconnaît l'Amour. ( <i>Manière noire.</i> )
67	Bürde, J. C.		E. 100	8 Têtes (Petites <i>Eau fortes</i> , ovales sur une feuille).
68	Calamatta, L.		286	La Paix; nue. (in fol.)
69	Caracci, Ag.	36	84	La Vierge et l'Enfant de la Mad. di Foligno.
70	Cavallerijs, J. B.		172	La Sainte Cène. 1572.
71	Caylus, Comte de.		54	Deux Saints et une Jambe.
72	"		73	Incrédulité de St. Thomas.
73	"		E. 356	St. Pierre et St. Paul. (L. 290.)
74	"			3 Enfants assis ensemble.
75	Chéron, Elise.		E. 113	Flore. (in fol.)
76	Ciamberlano, L.	XX. 20	E. 35 f	Un petit Ange, portant la croix, sur des nuages.

Facsimiles  
de Dessins

CLAIRS-OBSCURS DECRITS DANS LE XII<sup>ème</sup> VOL. DE BARTSCH.

77	Hugo da Carpi	p. 25. 3	141	Le Songe de Jacob.
78	"	p. 49. 1	277 g	La Naissance de la Vierge. (du Christ?)
79	"	p. 117. 15	E. 53	Hercule étouffe le Lion de Némée.
80	"	p. 140. 2	E. 94	Rafael et sa Maîtresse.
81	"	p. 144. 6	E. 94 f	Le Cardinal et le Docteur.
82	"		192	Elymas frappé de cécité. in fol. en largeur.
83	"		254	L'Annonciation; (entourée d'arabesques. "VGO." 4" 5" × 2" 10". v. Brulliot III. No. 1211.
84	N. D. B.	p. 33. 7	197	Le Massacre des Innocents 1544.
85	"	p. 107. 4	E. 72	18 Amours et Enfants jouant.
86	"	p. 109. 5	E. 73	Amours jouant dans un paysage. 1544.

No.	Graveur.	Bartsch.	Pass.	Description.
87	<b>Y. H. S.</b>	p. 82. 32	E. 33	St. Jérôme. (Le Diogène de l'Ecole d'Athènes.)
88	<b>Zanetti</b>	p. 190. 3		Femme assise en rêverie.
89	<b>Anonyme.</b>	p. 73. 19	240	St. Jean Baptiste dans le désert.
90	"	p. 118. 16	E. 53	Hercule étouffe le Lion de Némée.
91	<b>Clam Gallas</b> (Prince de)		285	L'Espérance. "J. B. del. C. G. 1801." ( <i>Eau forte.</i> )
92	<b>Cock, Hier.</b>		95	Le Sacrifice d'Abraham. 1552. (petit in fol.)
93	"		199	Adoration des Mages. "Hic preciosa Magi, &c."
94	<b>Coypel</b>			Tête d'Homme, tournée vers la droite. (petit in 4°.)
95	<b>Dala, Gius.</b>		82	L'Enfant Jésus endormi. Venice, 1834.
96	<b>Decazes</b>		246	L'Innocence. ( <i>Lith.</i> pour le Journal des Artistes, 1841.)
97	<b>Deluise</b>		25	Tableau d'Autel de St. Antoine et Tympan. ( <i>Lith.</i> )
98	<b>Demarteau</b>		239. 11	Neptune; dessiné par Lemoine, 1779. 20" x 15" 6".
99	<b>Derlamynck, P.</b>		77	Portrait de Rafael. (gr. in fol.)
100	<b>Drda, J.</b>		E. 101	23 feuilles de têtes et de figures. J. Bergler del.
101	<b>Edelinck, G.</b>		229	La Grande Sainte Famille. ( <i>premier état.</i> )
102	<b>Facchetti, P.</b>	XVII. 16. 1.	277 zz	La Ste. Famille au bassin.
103	<b>Faithorne, sen.</b>		E. 108 c	Le Sauveur tenant le globe. (in fol. ovale.)
104	<b>Fantuzzi, A.</b>		E. 14 i	La Descente de la Croix. 1543. 18 figures.
105	<b>Fauci, Carlo</b>		276	La Vierge donnant des fleurs à l'Enfant Jésus. "apud C. Gregori."
106	<b>Festa, F.</b>		277 m	La Vierge tient sur ses genoux l'Enfant Jésus, qui a un livre à la main.
107	<b>Franco, J. B.</b>	XVI. 144. 77.		Une compagnie de Cavaliers.
108	"	154. 2	L. 386	L'Adoration des 3 Rois Mages.
109	<b>Freithof</b>		82	La Vierge montre à St. Jean l'Enfant Jésus endormi; St. Joseph à gauche. ( <i>Manière noire.</i> )
110	<b>Frezza, J. Hier.</b>		102	11 Peintures de Socles dans la chambre d'Héliodore. 1704. (in fol. en largeur.)
111	<b>Gigoux.</b>		50	Etude de Chérubin d'après un dessin inédit de Raphael. (in fol. <i>lith.</i> )
112	<b>Gozzini</b>		9	La Vierge et l'Enfant.
113	<b>Gregorj, F.</b>		221	La Vierge à la Chaise; dédiée à l'Impératrice Marie Thérèse. 1768.

No.	Graveur.	Bartsch.	Pass.	Description.
114	N. H(aussart)		E. 94 j	Un jeune Homme à longue draperie.
115	"		—	4 Femmes à demi vêtues.
116	"		—	Un jeune Homme assis.
117	"		—	Deux Laveuses.
118	De la Haye, (Mdlle.)		E. 103	40 feuilles de Têtes et de Figures.
119	Heideloff		277 vv	1706. (gr. in fol.) Ste. Famille et Saints; 5 figures; (petit in 4°.)
120	Hirschvogel, A.	IX. 171. 2	197	Le Massacre des Innocents. 1545.
121	Houston, R.		E. 26 e	The Virgin and Child. ( <i>Manière noire.</i> in fol.)
122	Humboldt, A. v.		241	Tête d'un Apôtre. 1788. ( <i>Eau forte</i> , imprimée en rouge.)
123	Kirkall, E.		277 tt	Ste. Famille de 5 figures. ( <i>Manière noire.</i> ) London, 1724. Ex coll. Ducis Devonix.
124	"			Ste. Famille. (St. Joseph s'appuie sur un petit chariot. <i>Clair-obscur</i> d'après un dessin.)
125	Krüger, A.		12	La Vierge et l'Enfant. (in 4°.)
126	Langer		D. 290	Le premier Pêché.
127	Lasne, M.		E. 35 c	St. Louis armé. "R. Urb. pinx. M. Lasne fe. cum priv. R. C." &c. (in fol.)
128	Lenfant, J.		E. 108 b	Tête du Sauveur. (in fol. ovale.)
129	Lens, B.		147	Joseph et la Putiphar. ( <i>Manière noire.</i> 9" 10" × 7", avec 4 vers français en bas.)
130	"		E. 14 c	The Birth of our Saviour. Sold by T. Bowles. ( <i>Manière noire</i> ; petit in fol. en largeur.)
131	Leondini da San Geminiano		E. 14 e	La fuite en Egypte. (3 Enfants couchés au premier plan.)
132	Lepoër, G.		E. 7 b	Moïse recevant les Tables de la Loi. ( <i>Eau forte</i> in folio, d'après une tapisserie.)
133	Lips, J. H.		121	Dieu sépare la Lumière des Ténèbres.
134	"		161	David oint Roi d'Israël.
135	"		P.	Portrait de Rafael. (petite ovale.)
136	Long, A.		E. 63 q	L'Amour assis tenant une flèche. 1829. ( <i>Manière noire.</i> )
137	Lucchese, M.		185 e	2 feuilles de grotesques, au trait. (in fol.)
138	Lucien, J. B.		S. 7 d	Deux candelabres. 4 planches in fol. dessinées par <i>Prieur</i> , gravées à l'eau forte par <i>C. Normand</i> et terminées par Lucien. Chez Joubert, à Paris, 1803.
139	Maestri, M. A.		209, &c.	La Salle du Bain du Cardinal Bienen. Gravures d'après des dessins de M. A. Maestri, et imprimées en couleurs par Coqueret. Paris, 1802.



No.	Graveur.	Bartsch.	Pass.	Description.
140	Maffei, N. F.		E. 63 n	La Flagellation de Psyché. R. V. I. <i>Eau forte.</i>

## MAÎTRES À MONOGRAMMES.

141	D. G.		185 g	Vénus, Cupidon et des Bacchantes (déd. à Zanetti).
142	G. D. W.		E. 14 n	20 feuilles, avec des sujets tirés de l'Histoire des Apôtres. 11 <sup>cms</sup> × 15 <sup>cms</sup> .
143	G. D. W.		101	La Délivrance de St. Pierre. 4" × 5" 10".
144	G. D. W.		E. 14 o	St. Pierre et St. Jean guérissant un paralytique. "WIDEUS AYT PETE- RVS," &c. 360 <sup>mm</sup> × 275 <sup>mm</sup> .
145	G. M. V.			Ste. Famille. St. Jean donne des fleurs à l'Enfant Jésus. Raf. Sanct. pxt. Romæ, 1642. <i>Eau forte.</i>
146	S. K.		E. 57	4 Femmes debout dans des niches.
147	Maître au Dé.	10	248	Le Couronnement de la Vierge.
148	"	75	E. 93	Une femme qui se regarde dans un miroir.
149	"	80—85	E. 117 e	6 Planches de grotesques.
150		40	L. 341	Le Christ mort porté par 3 Anges. 1516.
151		122	L. 433	Sainte Véronica.
152		192	E. 83	Lucrèce.
153		251	E. 63 a	Vénus tenant un flambeau, et 2 Amours.
154		257	E. 54	La Naiade.
155		269	E. 56	Une Muse.
156		278	E. 56	Une Muse.
157		283	E. 63 i	Léda.
158		293	S. 2	Le Réveil de l'Aurore.
159		353		"Laochoon." (Edit. All <sup>de</sup> , II. K. 117.)
160	Marc Antonio,	362		La Fortune.
161	Marco da Ra-	363		L'Homme embrassant un laurier.
162	venna, Agos-	364		L'Homme et la Femme tenant un voile.
163	tino Veneziano.	365		Le Temps.
164	Bartsch. XIV.	366	E. 94 c	Le vieux et le jeune Berger.
165		375	E. 78 c	La Constance.
166		410	E. 94 a	Une Femme couchée.
167		428		Jeune Homme couronnant un Aigle.
168		429		Le Berger et la Nympe endormie.
169		443	E. 75	La Méditation.
170		459		Le Cardinal.
171		478	E. 90	La Femme debout près d'un beau Vase.
172		484	214	Angélique et Médor.
173		491		Un Homme près de 2 Muses.
174		559	E. 117 b	Grotesque : —2 Satyrs et 2 Sphinx.
175		564—583	E. 117 d	20 feuilles de grotesques.

No.	Graveur.	Bartsch.	Pass.	Description.
176	<b>Mauzaisse</b>		P.	Portrait de Rafael. ( <i>Lith.</i> d'après 294.)
177	<b>Meldolla, A.</b>	XVI. 65. 67	98	Héliodore chassé du temple. RA. VR. <i>Eau forte.</i>
178	<b>Metz, C.</b>			Facsimilé d'un dessin de 2 Madonnes.
179	<b>Meulemestre, J. de</b>		246	Peintures inédites des Salles de Rafael au Vatican. Paris, chez Martin. 1830.
180	<b>Mogalli, C.</b>		E. 26 d	Sainte Famille. (in fol.)
181	<b>Morace, E.</b>		E. 46	Vénus et Vulcain (pour le Musée Napoléon).
182	<b>Morghen, Al.</b>		305	Portrait de Jac. Sanazzaro (pour l'Histoire de J. S., par Msgr Colangelo).
183	<b>Morghen, Guill.</b>		314	Portrait du Cav <sup>e</sup> Tebaldeo. (in fol.)
184	<b>Moro (Battista Torbido del.)</b>	XVI. 183. 12	227	La Perla.
185	<b>Moro (Marco del.)</b>		227	Ste. Famille. (Le groupe principal de la Perla. St. Joseph assis à droite. Benetto Stefani excudat. Cum privilegio. 47 <sup>cms</sup> × 34 <sup>cms</sup> .)
186	<b>Mulinari, S.</b>		291	Diane et Calisto. (gravé en <i>clair-obscur</i> .)
187	"		291	Saturne et Vénus. ( " " )
188	<b>Noël (Léon.)</b>		277 mm	La Vierge aux lauriers. ( <i>Lith.</i> 1838. petit in fol.)
189	<b>Paccini, S.</b>		D. 189 c	Etude de Draperie; un jeune homme et un enfant. (gravé en <i>facsimilé</i> .)
190	"		E. 14	Le Christ au tombeau. Facsimilé d'un dessin; dédié à R. Mengs. 1770. 13" × 9" 1".
191	<b>Pazzi, P. A.</b>		P.	Portrait de Rafael. (G. Menabuoni del.)
192	<b>Persichini, R.</b>		48	L'Espérance (Médaillon rond de 12".)
193	<b>Picart</b>			2 Etudes de Draperie. Facsimilé d'un dessin.
194	"			Un jeune homme et 2 femmes. Facsimilé d'un dessin du Cabinet Vuilenbroek. (in fol. en largeur.)
195	<b>Piroli</b>		217	Cupidon luttant avec Pan. (gravure <i>au trait</i> .)
196	<b>Poilly, F.</b>		E. 14 d	L'Adoration des Bergers; chez H. Bonnard. (in fol. en largeur.)
197	<b>Pool, M.</b>		185 h	Cléopâtre couchée et l'Amour pleurant. (petite planche ovale, en largeur. Amsterdam.)
198	<b>Prestel</b>		E. 86 f	Le Débarquement des Sarrasins. (Facsimilé d'un dessin du Cabinet Schmidt à Hamburg.)

No.	Graveur.	Bartsch.	Pass.	Description.
199	Ramboux		241	<i>Lithographie</i> d'une esquisse de la Transfiguration, appartenant à Mr. de Binder.
200	Randon, Cl.		83	La Vierge au Diadème. Jo. Poiret del. (dans une ovale in folio.)
201	a Regibus, Sebast.		E. 26 d	Ste. Famille; 3 demies figures. (petit in fol.)
202	Reverdinus, G.	XV. 466. 1	149	Moïse trouvé dans les eaux.
203	"	XV. 466. 2	152	Moïse frappe le rocher. 1531.
204	Richardson, J.		197	Tête d'un homme barbu. "Raphael Vrbn. I. R. F." ( <i>Eau forte</i> ; petit in 8°.)
205	Ridinger et Saiter		E. 102	Têtes tirées de différentes fresques.
206	Ritter, L.		25	Tableau d'Autel de St. Antoine et Tympan du même. ( <i>Lith.</i> in fol.)
207	Rottini, G.		322	Portrait d'un Chanoine. <i>Lith.</i> publiée par P. Filippini à Brescia.
208	Ruchmann		E. 34	St. George tuant le dragon; facsimilé d'un dessin.
209	Ruschweyh		D. 239 j	Un homme à barbe, marchant vers la droite. 1806; facsimilé d'un dessin.
210	"			Deux figures en deuil, couchées à terre; facsimilé d'un dessin.
211	Saal, J.		289	Junon sur son char. (in fol. en largeur.)
212	Salvoni, S.			Des Nonnes autour d'une table. 14" 2" × 8" 1". "Raf. Inv. e deli. d'après un dessin chez le Comte Ferretti de Presles."
213	Schröder, C.		P.	Portrait de Rafael. 1821. (à Brunsvic.)
214	Sciaminossi	XVII. 218. 30		La Vierge apprenant à lire à l'enfant Jésus.
215	Sommer		E. 26 f	Ste. Famille. Raph. pxt. ( <i>Manière noire</i> . 8" 11" in 4°.)
216	Sommereau L.		195	St. Paul en prison. 1780. ( <i>Eau forte</i> , in fol.)
217	Staal, G.		P.	Le Portrait de Raphael peint pour le Francia. "Giacomo." 1842. ( <i>Lith.</i> fol. Bordure ornementée.)
218	Stella, A. B.		84	La Vierge, l'Enfant et St. Joseph, de la Mad. di Foligno.
219	Suntach		128	Les premiers Hommes hors du paradis.
220	"		185 f	11 feuilles rondes et ovales, in 8°, avec des groupes ou des figures d'après les stucs de G. da Udine.
221	Tardieu, A. G.		126	Le premier péché. (in 8°.)
222	"		159	Victoire de Josué sur les Ammonites.
223	"		168	Erection du Temple. (in 8°.)
224	Thomassin, Ph.		185 e	Une feuille de grostesques



No.	Graveur.	Bartsch.	Pass.	Description.
225	Thouvenin, J.		277 nn	La Vierge au Bandeau. } Chez P.
226	"		277 oo	La Vierge au Raisin. } Marino à
227	Vico (Enea)	2	73 ou 103	L'Annonciation.
228	Vitta, G.		44	Ignota. Anonimo dip. Pescatori
				dis. (in 8°.)
229	Vorstermann, L.		227	La Grande Ste. Famille. ( <i>Eau</i>
				<i>forte</i> vigoureuse.)
230	Vuibert (Rémy)		246	Les 14 figures allégoriques placées
				à côté des Papes dans la Salle
				de Constantin. 1635. ( <i>Eaux</i>
				<i>fortes</i> , in 8°.)
231	Watt, W. N.			La Madona delle Torre. Rafael
				pxt. (in fol.)
232	Weiss, D.		277 v	L'Enfant Jésus, tenu par la Vierge
				et courant sur une table. (très-
				petite planche.)

## BROCHURES, ETC.

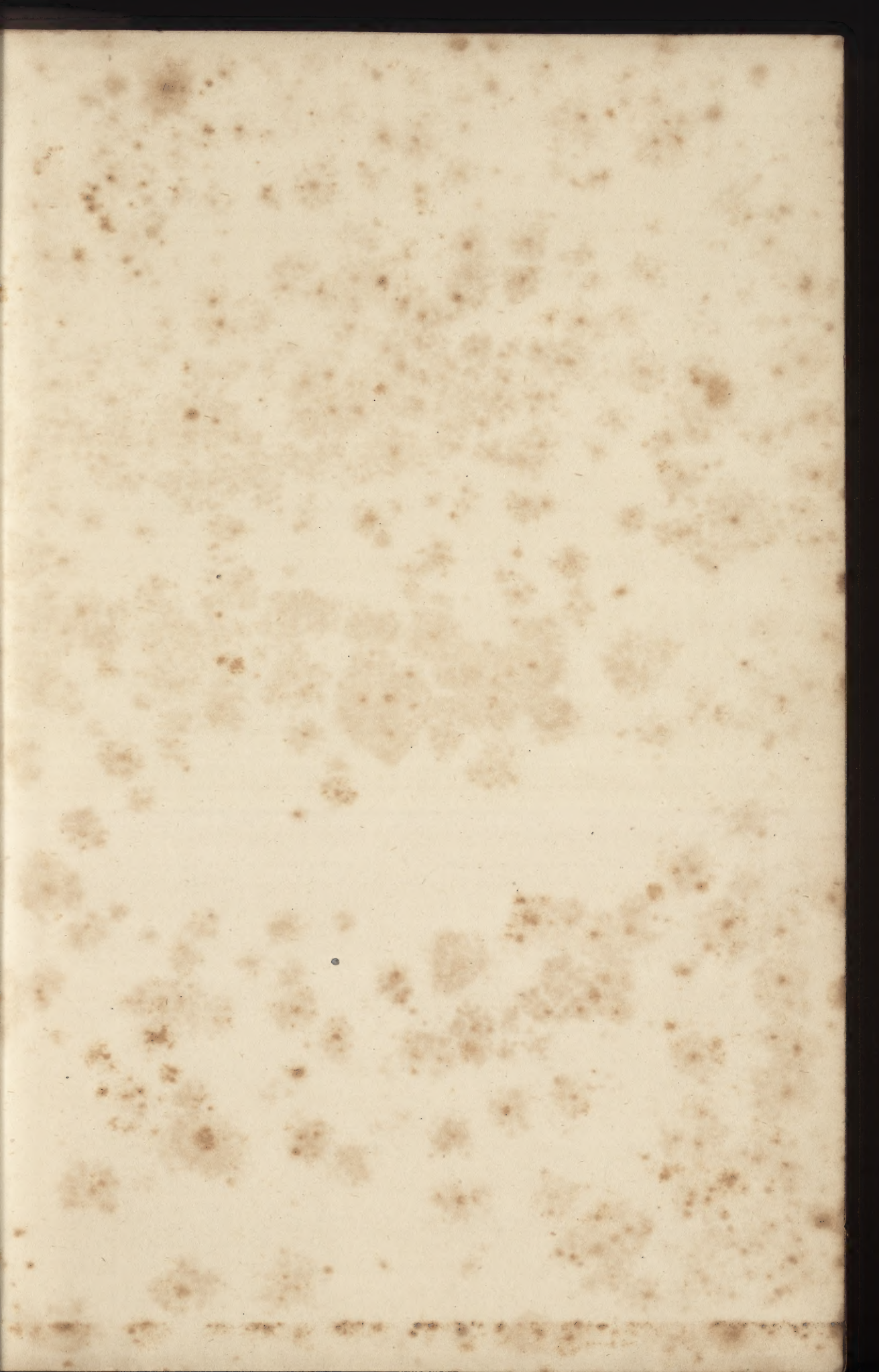
No.	Pass.	
233	283	L'Ape Italiana. Roma, 1 <sup>e</sup> année 1834.
234	277 z	Gallo (Agostino). Osservazione storiche-critiche sopra un
		quadro di Raffaello Sanzio, posseduto dai P. P. Filippini,
		Oratorio in Palermo. 1835.
235	277 ss	Notice imprimée à Rome sur "la Madonne de la Maison Tad-
		dei," appartenant à Msgr. Manni.
236	324	Notice imprimée à Rome sur le Portrait de Taddeo Taddei, ap-
		partenant à Msgr. Manni.
237	E. 107	Raccoltà delle teste dei filosofi e dei poeti colle nove Muse ed
		Apollo, etc. al Vaticano. Dis. da L. Agricola. (50 Nos.)
		Roma, presso Ag. Franzetti.

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